

## Can Germany Turn Back the Clock in Architecture?

*By John B. Rodgers*

GERMANY has decided to face her problems under the leadership of the Nationalistic Socialist Party. These problems result primarily from an unbalanced national economy. She is in the unenviable position of a highly industrialized nation which lacks the essential raw materials for her factories. A foreign market, in which to exchange her finished products for these raw materials, is therefore indispensable for her welfare. This foreign market has disappeared during the depression, stifled by depreciated foreign currency, economic nationalism, dried-up sources of credit, and post-war hatred. Misery and unemployment in Germany increased as her foreign trade decreased. The German people saw themselves facing this critical situation under a weak and ineffective government. The other parties were discredited and the National Socialists took over the reins of the government.

The Nazi plan of attack on these problems is to forge the nation into an absolute political and economic unity, and, with the country under this perfect discipline, to reorganize the national economy until it is entirely self-sustaining. In order to bring about this feeling of national unity and to prepare the people for this reorganization, an almost unbelievably complete and overpowering system of propaganda is being used. There is no means of human intercourse and no field of human activity which is not utilized to make the citizen feel that he is a German and that the future of the Fatherland depends on his co-operation. Naturally, architecture, which touches the daily life of the people at every point, has not been neglected as a powerful means to forward this propaganda.

What has been the effect of these conditions on German architecture? What has become of the architects, who, in America's mind, have

represented German architecture since the war? What will be the future of German architecture?

When architecture becomes affected by propaganda its natural development is violently disturbed. First comes a reorganization of personnel in the profession. The qualities of patriotism and party loyalty and oratorical and literary gifts are most in demand. The emphasis is no longer on architectural ability, clear thinking, and artistic integrity. "Only those whose characters and hands have remained pure and strong during the last fifteen years can create a healthy German culture." Then the personalities and philosophy of these new leaders begin to affect the architectural expression itself.

The movement toward a new architecture in Germany began at the turn of the century, led by such men as Theodore Fischer, Peter Behrens, and Hans Poelsig. These men abandoned the historical styles in the attempt to derive architectural forms from the architectural problems themselves. Their work formed the foundation for the post-war modern architecture in Germany, which took two directions—decorative and organic. The architects of the first group, including Mendelsohn, Farenkamp, the Luckhard brothers, Höger, and Breuhaus, attempted to renew architecture by finding new external architectural forms. The second group, led by Mies van der Rohe, Gropius, Haesler, Häring, and Hilberseimer, is trying to develop an organic architecture on a new social basis, founded on our modern mode of living and our modern methods of construction. It is this latter group, wishing to solve their architectural problems with a regard for society in general, which are now the most severely criticized. Even before the war there was a reactionary movement directed against this attempt to produce a new architecture. This nationalistic conservative





*The housing project at Zehlendorf-Berlin, of which Bruno Taut is the architect. This is the culmination of years of study and experiment in Germany's problem of multiple housing*

*Photograph by Otto Hagemann*

movement, led then as now by Bestelmeyer, Schulze-Naumburg, Schmitthenner, and the late Trost, tried to further the native art movement by binding German architectural fashion to German soil. They ignored the lessons of past romantic movements and based their whole theory on retrospection.

A typical example of the thinking and resulting architectural doctrine of the reactionary architects now in favor is the recently published booklet, *Architecture in the New Reich*, by the architect Paul Schmitthenner:

"Let us think of the deep seriousness and the mysticism of the early Middle Ages, of the intoxication of the Gothic, let us think of all the periods of architecture up to classicism, and the sensitive will recognize that through everything

throughout the life of our people runs a varied unity. We go through our magnificent old towns with their streets and greenery, on which many generations have built, and we see this harmony of the beautiful German town. The Romanesque church, the Gothic rathaus, the rich burger houses of the Renaissance, the gay fanfare of the Baroque, the elegant Empire and the severe Classic, yield the symphony of the German town, and, as ground motif and sustaining melody, sounds always throughout the German spirit, and this melody in most beautiful variation from north and south and from east and west.

"Then we go in the suburbs after the year 1870. Here ends, with tradition, the German spirit in building. The tenement house, the rent





graph by Hansa Luftbild. "Freigegeben durch Verf d.  
RLM Nr. 26136 vom 25-1-34"

*An air view of the little village of Gollin, the old German architecture to which the present reactionary movement attempts a return*

barracks in pompous mendacity, the spirit of unbounded exploitation, these documents of social misery, these suburbs without face or soul—and the same spirit in the north and south, in east and west of the land."

This lamentable state of affairs is attributed to the forsaking of tradition in the last century. Tradition, "the soul, the basic will of the people," was not carried over into the last century because the French Revolution had destroyed all the spiritual ties of the eighteenth century, and it was impossible to weave the economic and social changes, stipulated by the new technical advance, into the spiritual fabric. The disintegration of architecture paralleled the development of technology, but it was not technology itself which was at fault, but the technical spirit

which ruled the people and forced them to serve a liberal economics instead of its serving them.

"But what is beauty, what dignity and decorum? The comprehension of this idea marks the single person, marks a people, and is decisive for its culture. Beauty, dignity, and decorum are intangible things which do not rise from the brain, nor from the intellect, but alone from the heart, and therefore are only to be comprehended through these.

"Schiller says: 'He who has carried things so far as to refine the intellect at the cost of the heart, to him is the most holy no longer holy, to him is mankind nothing and God nothing, both words are nothing in his eyes.'"

It was, in Schmitthenner's opinion, this rational, calculating intellectualism which pro-

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duced the objective, modern architecture after the war.

"The internationally known Weissenhof Siedlung in Stuttgart, the settlements in Frankfurt, Karlsruhe, Breslau, Dessau, and Celle, to name only the best known from the all too many, were acknowledged as the expression of the new attitude in building. These building-like structures, which were praised as examples of 'functionalism,' are nothing but exaggerated functionalism, weakened by internationalism. It will be incomprehensible at a later time that one dared to mark such things as housing reform. That these things were simply put up with by a wide public is only evidence of how far the healthy sense for the simple, good, and correct had atrophied. The cheap bent for the new was confused with progress. Individual freedom—and by that one meant not having to consider the general welfare—was a holy right, for the maintenance of which one was permitted everything. Everything foreign was honored, and, without further ado, was accepted. Then one was progressive and one was international."



Since the tradition was broken by the technical spirit, causing people to think economically instead of socially, Schmitthenner's theory for the rehabilitation of German architecture is a return to this social, nationalistic thinking. This is to be accomplished through education. Today the profession of architecture is too free, it contains too many liberal-minded and incompetent men. These must either be re-educated or removed. And since architecture is based on hand craftsmanship, the educational system must be changed to take this into consideration. Every one who wishes to follow an architectural career must first learn a trade, then the best of these mechanics will be allowed to go through the architectural schools, and the best of the latter will become architects. Then a generation of architects will be produced which is rooted in craftsmanship. Those who do not qualify as architects will find their proper place in the building field. All, through this training, will have learned co-operation through work toward a common goal, and to think nationalistically and in terms of generations—the kind of thinking from which the great and lasting grows.

How this nationalistic, ethical point of view toward architecture is beginning to affect the architecture itself can be shown by describing

an exhibition called "Building Principle and Public Spirit," held in Berlin during May. This exhibition, sponsored by the authorities, is to instruct the public in the principles which should govern the design of the settlements that are being built as a programme for removing the unemployed from the large cities and redistributing them on the land.

The exhibition consists of large aerial photographs of German cities and towns, housing developments built before and after the war, and plans of new settlements, for the purpose of comparison. Under these illustrations is textual comment. The comment under the pictures of the old German towns classifies them into four types: Towns built along a single main street; those built at a cross road; those built about a village green; and towns built in concentric circles about a central focal point, such as a church. The latter two types are upheld as models for the new settlements because they offer a place for public assembly, express the communal character, and give the composition unity. It is incidentally remarked that the other two types are poorly suited to modern traffic conditions. The desirability of always separating the new part of an old town from the original part is several times commented upon. The ideal size for a settlement is established at a thousand souls, because this seems to be the size best suited to community life and to preserving the communal spirit.

It is true that many mistakes were made in the housing built in Germany after the war, but at least the approach was realistic and much was learned—yet here this experience is entirely ignored. In the model plans for new settlements not even the basic principle of correct orientation in relation to the sun is observed. There is no recognition of the fundamental fact that a town is, after all, an organic thing, not just a picture; and like an organism must have some means of sustaining itself, and that the character of this livelihood determines its form and size. These photographs of old towns, when correctly studied, reveal beautiful solutions to realistic economic, social, and military requirements, but they are quite other than those of today.

What will be the future of architecture in Germany? The answer must be sought in Germany's answer to the economic question: Can the present government keep unemployment at a sufficiently low figure until the national economy becomes self-sustaining, or until world recovery revives Germany's foreign trade?





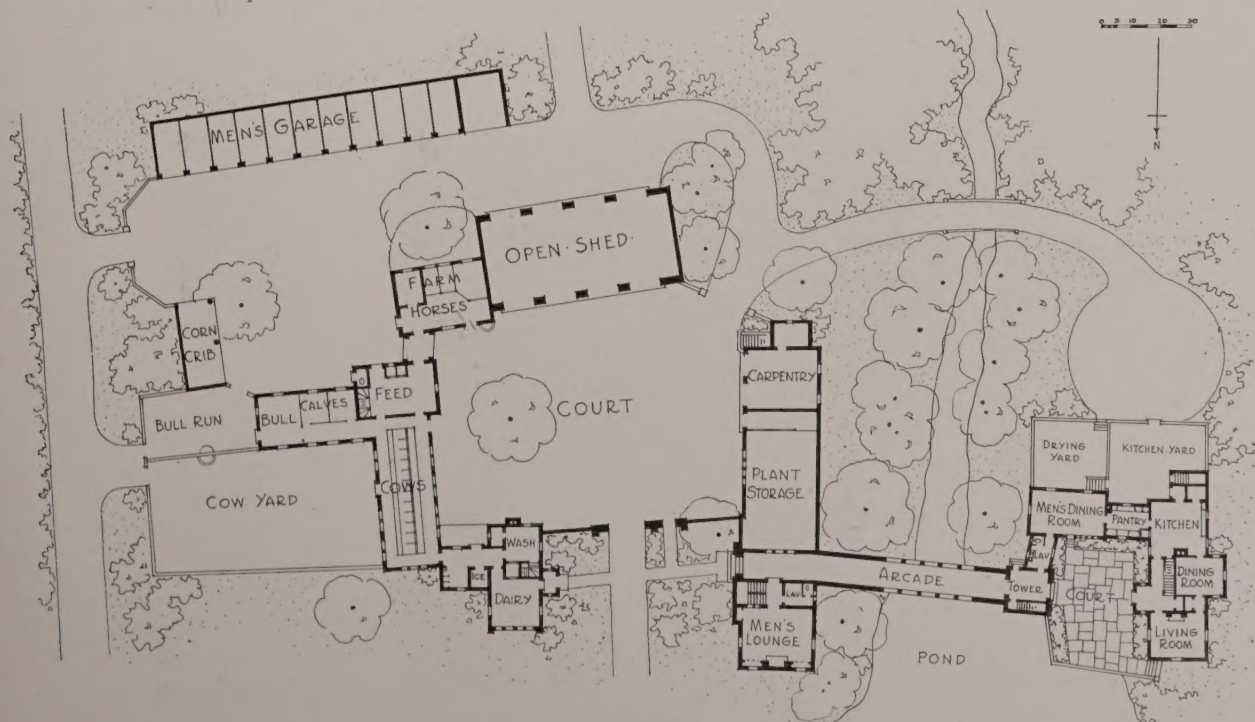
Photographs by Robert Tebbs

# Farm Group for Herbert N. Straus, Red Bank, N. J.

ALFRED HOPKINS & ASSOCIATES, ARCHITECTS

*A pond upon the site of the group was seized upon as a dominating feature of the plan. Across one end of it had been built a dam upon which the arcade was erected*

MARTHA BROOKES HUTCHESON,  
LANDSCAPE ARCHITECT



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*The gates leading to the bull run and to the cow yard. On the left is the corn crib, built upon the masonry wall of the yard enclosure*



*The corn crib, with the horse barn beyond, as seen from the east gateway to the enclosure*

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*Mr. Hopkins's scheme is, of course, derived rather directly from the French. In the south of France, as here also, many of the old farm barns have an enclosing wall, with a large gateway for the farm vehicles and a small one for the footpath adjoining*

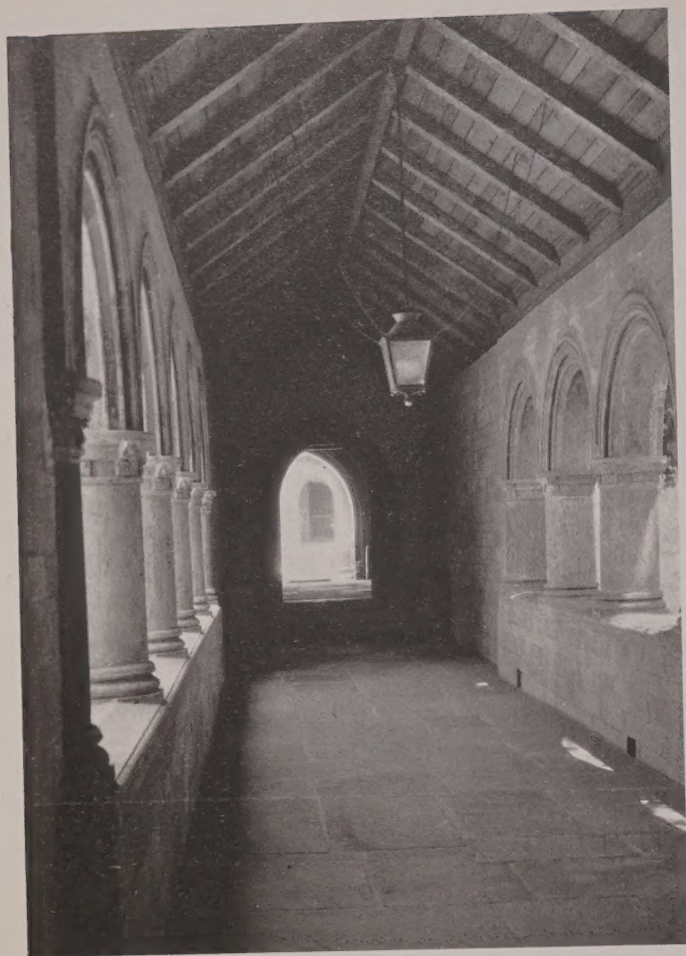


*The archway is the east end of the passage through the arcade. As will be seen by referring to the plan, the men's lounge is at the right, with the wing to the left sheltering a space for plant storage and carpentry shop. Above this wing are the living quarters for the men, reached by an outside stairway, a picture of which is shown on page 71*

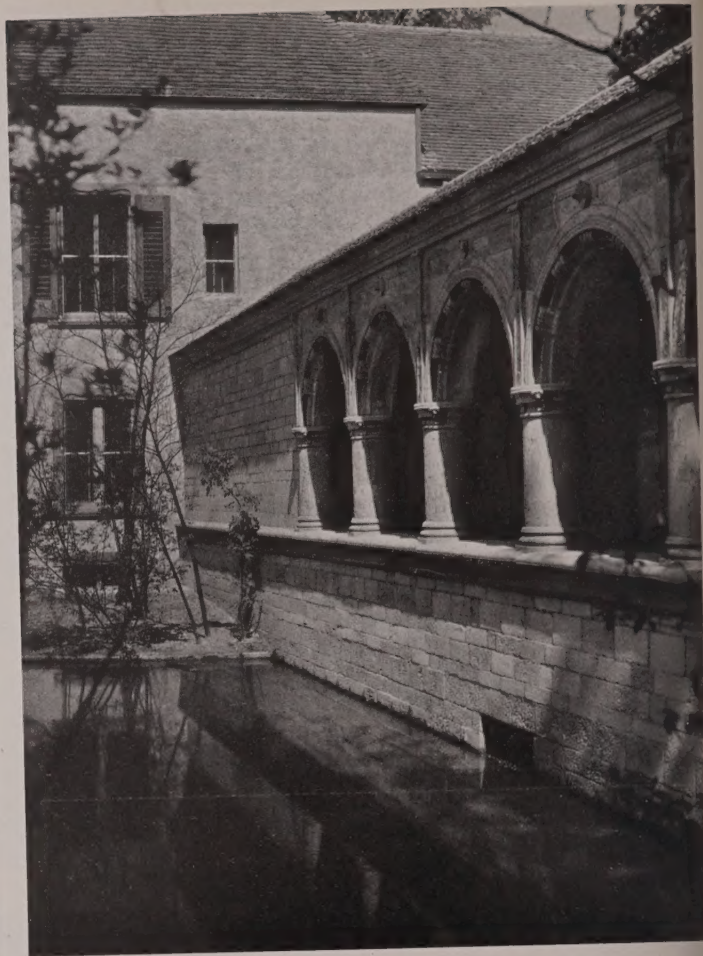
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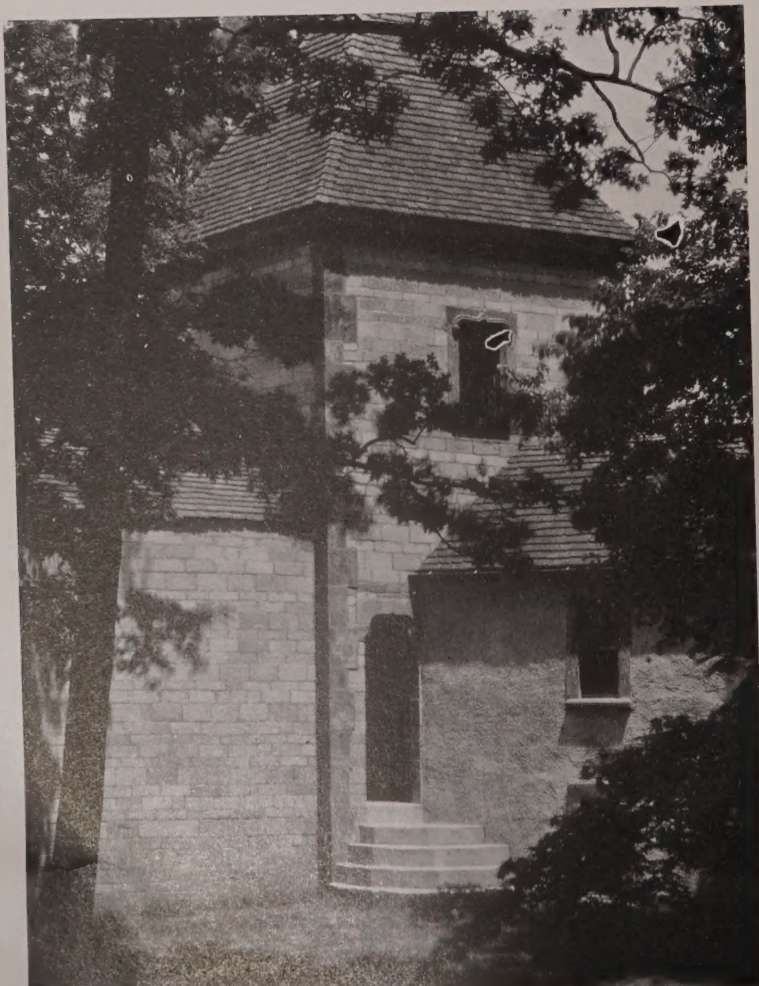




*Looking through the arcade built on top of the dam. For the structure the architects have used concrete blocks with cast stone*



*The exterior of the arcade on the north side. The roofs throughout are laid with a handmade flat tile, burned to dark reds*



*A corner of the tower located at the west end of the arcade. The doorway is that*

*shown at the southeast corner, leading to the stream flowing below the dam*



*The open shed, used for the storage of the farm vehicles and farm machinery, with hay storage above*



*The open shed, with the stable for the farm horses in the foreground. It will be noticed that in the wall structure a variety of texture and jointing has been obtained by the use of block courses of four heights—4, 5, 6, and 8 in. The quoins and trim are of cast stone*







*In the men's lounge, looking toward the arched entrance to the stair hall. The woodwork is of oak, the floor of red tile*



*The northwest corner of the men's dining-room as seen from outside. The woodwork is of oak, left unfinished, the figure a representation of Ceres*

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# FAVORITE FEATURES



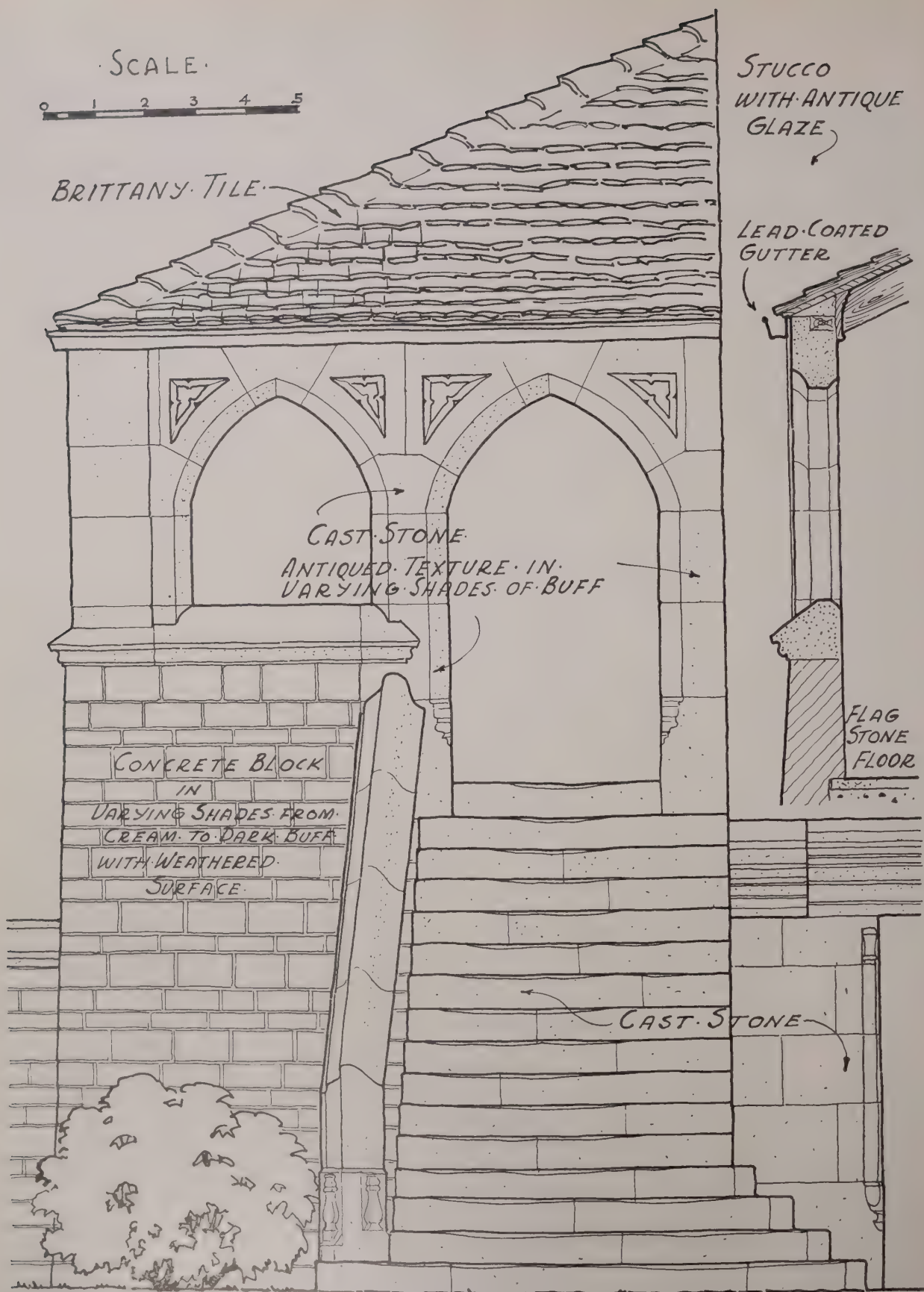
Many of the architect's creations fail to measure up to his expectations. Here is one of a series, however, that satisfy, in a measure, the designers themselves  
*(Scale details overleaf)*

Entrance to Men's Quarters, Straus Farm Group  
Red Bank, N. J.

ALFRED HOPKINS & ASSOCIATES  
ARCHITECTS

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Entrance to Men's Quarters, Straus Farm Group, Red Bank, N. J.

Alfred Hopkins & Associates, architects



# BOOK REVIEWS

## THE FOLGER SHAKESPEARE LIBRARY.

Foreword by HARLAN FISKE STONE and WILLIAM ADAMS SLADE. 36 pages of text and 36 plates, 8¼ by 10¾ inches. Illustrations from drawings and photographs in collotype. Published for The Trustees of Amherst College. Washington: 1933: The Folger Shakespeare Library. \$2.50 plus postage.

An excellent record of an outstanding architectural monument. Dr. Joseph Quincy Adams, Supervisor of Research in the Library, has written an essay on the library; Dr. Paul P. Cret, on the building, and the remainder of the book is given over to the illustrations, partly from the architect's drawings, largely from excellent photographs, including the details of John Gregory's sculpture.

## LIGHT IN ARCHITECTURE AND DECORATION, 1933.

122 pages, 6 by 9 inches. Illustrations from photographs. Pamphlet binding. New York: 1934: Illuminating Engineering Society, 29 West 39th Street.

The Illuminating Engineering Society has initiated the commendable practice of issuing an annual record of progress in the co-ordination of light and architecture. This is the fourth successive year in which this has been done. The society takes great pains to find and record throughout the country examples of unusual and particularly successful solutions of lighting problems, giving with the illustrations of each an account of its authorship and details of execution.

## HISTORIC HOUSE MUSEUMS. By LAURENCE

VAIL COLEMAN. 187 pages, 6 by 9 inches. Illustrations from photographs and drawings. Washington, D. C.: 1933: The American Association of Museums. \$2.50.

Most of us know a few historic houses which are open to the public, but here for the first time is a list of all of them, together with illustrations, some historic comment, and several chapters setting forth the procedure for turning such a monument over to public ownership, administering it, financing it, preserving and restoring it so as to attract visitors and interpret to them the message of the house.

## THOMAS HASTINGS, ARCHITECT. By DAVID

GRAY. 254 pages, 5¾ by 9 inches. Boston: 1933: Houghton Mifflin Co. \$3.50.

It is a well known fact that the architects of recent generations have, for the most part, been inarticulate in writing. Thomas Hastings was one of the outstanding exceptions. He found it possible and desirable to set down in words his philosophy of art and some of his critical comment. David Gray, his friend, with Mrs. Hastings, has brought together the transcripts of lectures, articles, and minor papers to form a volume that is not only an intimate picture of Thomas Hastings himself, but, to large extent, of his time.

## RUSSIAN MEDIÆVAL ARCHITECTURE.

With an account of the Transcaucasian styles and their influence in the west. By DAVID RODEN BUXTON. 112 pages, 7¼ by 9¾ inches. Illustrations from photographs and drawings. Printed in Great Britain. New York: 1934: The Macmillan Co. \$7.

Even for architects, the history of Russian architecture has been a sketchy and frequently warped picture of what is really an interesting and significant national development. Viollet le Duc wrote of it without having set foot in Russia. Fergusson treated it as a debased Byzantine derivation hardly worthy of serious attention. Here for the first time in English is a sympathetic and scholarly review of this little known architectural field. Perhaps former historians are not so much to blame when one appreciates the disturbing influences of Russia's own internal history: the Mongol invasion of the thirteenth century, resulting practically in the loss of the building art; the hindrance of the Russian church; the ecclesiastical attack of 1650 by Nikon, the Russian Patriarch, standardizing the five-domed church on a square plan; and finally in the beginning of the eighteenth century, when Peter the Great prohibited all building in stone anywhere but in St. Petersburg. The plates are from photographs taken by the author himself in several recent journeys through many known and unknown parts of the Soviet Union.

## GARDENS AND GARDENING. The Studio

Gardening Annual, 1934. Edited by F. A. MERCER. 128 pages, 8 by 11¼ inches. Illustrations from photographs and plans, with colored frontispiece. Printed in Great Britain. New York: 1934: The Studio Publications, Inc. \$3.50, paper; \$4.50, cloth.

The Studio Year Books are always welcome and always valuable as a record of contemporary thought and production in the arts. It is naturally gratifying to us in America to see that more and more our own creations are finding their way into these pages. There is a particularly valuable chapter in this volume by Clarence Fowler, F.A.S.L.A., on American Wild Shrubs and Dwarf Trees.

## BYZANTINE ARCHITECTURE AND DECORATION. By J. ARNOTT HAMILTON.

172 pages, 6 by 9 inches. Illustrations from photographs and drawings, with frontispiece in color. Printed in Great Britain. New York: 1934: Charles Scribner's Sons. \$7.50.

Dr. Hamilton began his studies in the subject of this book back in 1913-14 when, as Blackie Scholar from Edinburgh University, he spent a winter in the British School in Athens. The university granted his Ph.D. on the basis of a thesis on Byzantine architecture, which formed the basis of the present volume. The book naturally has been entirely rewritten for the general reader. It happens to be the only volume in English devoted exclusively to Byzantine architecture and mural decoration.





*The new Municipal Auditorium and Community Centre Building in St. Louis, Mo. Officially it was designed by the Plaza Commission, Inc., an allied group of eight firms, who delegated the design and execution to La Beaume & Klein, architects*



*The Prudential Insurance Company's low-cost housing development in Newark, N. J.—made possible through purchase by the city of a central strip through several blocks. Edmund C. Stout, architect*



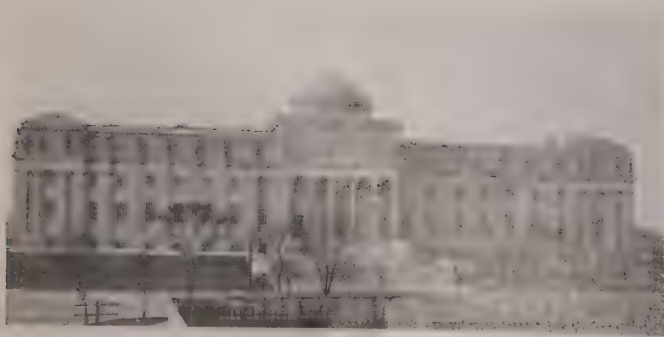
*The new forty-three-story Field Building, Chicago's largest office structure, at La Salle, Adams and Clark Streets. Graham, Anderson, Probst & White, architects*

## Architectural New

*Below, the Cedar Street Bridge over the Illinois River at Peoria, Ill., winner in Class A (bridges costing more than one million dollars) of the annual awards by the American Institute of Steel Construction for the three most beautiful bridges of steel built last year. Designed by Strauss Engineering Corp.*



*Below, the proposed alterations as to structure and landscaping for the Brooklyn Museum, calling for the main entrance on a lower level, as prepared by the Department of Parks, City of New York. Aymar Embury II, consulting architect; Gilmore D. Clarke, consulting landscape architect*







*The United States Marine Hospital at Seattle, Wash., recently completed. Bebb & Gould, John Graham, associate architects*



© Colonial Williamsburg, Inc

*The Palace of the Royal Governors, Williamsburg, Va., reconstructed on its original foundations in the course of Mr. John D. Rockefeller, Jr.'s restoration of Colonial Williamsburg. Perry, Shaw & Hepburn, architects*

## Photographs

*Below, the Shark River Bridge, between Belmar and Avon, N. J., winner in Class B (costing less than one million and more than a quarter million dollars) of the annual A. I. S. C. awards for the three most beautiful bridges of steel built last year. Morris Goodkind, bridge engineer, N. J. State Highway Commission*



*Nimmons, Carr & Wright, architects, have designed for Sears, Roebuck & Company, in Chicago, a windowless store building, to be erected this summer*

*Below, the proposed Ford Exposition Building added this year to the Century of Progress Exposition in Chicago. Albert Kahn, Inc., architects*



*Below, proposed Zoological Building for Barrett Park, Staten Island, designed by the Department of Parks, City of New York; Aymar Embury II, consulting architect; Gilmore D. Clark, consulting landscape architect*








CHARTRES CATHEDRAL., *etching by* MALCOLM OSBORNE  
 Awarded Gold Medal, California Society of Print Makers, 1932  
 (Size of original, 11 1/2 x 8 1/2)

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# The Etchings of Malcolm Osborne, R.A., R.E.

By Gerald K. Geerlings

 SPREAD out in my workroom there are twelve Osborne etchings, and some reproductions of Rembrandt, Ingres, Meryon, Goya, and Forain. A number of friends have come and gone. Some were architects, some painters, one a sculptor, the others laymen with a keen appreciation of the arts. There were disagreements, but there were also agreements. The latter are summarized here, and illustrated by the etching reproductions:

1. The Osborne etchings seem the perfect collaboration of architect, sculptor, and painter welded into an integral composition.

2. There is a non-dated quality to good drawing—the artist has not been concerned whether he belonged to a faction of the Left or the Right, but has been absorbed in honestly recording an interpretation of life.

3. One is magnetized by good drawing, for while it is not obvious—in the manner of a photograph—it is always understandable in the manner of a great truth, leaving the mind clear.

4. Every line in a good drawing, to paraphrase Shakespeare, is an actor and each must play its part—or else it were better off the stage.

It is not by chance that Malcolm Osborne's etchings should reflect the knowledge of the architect, the sculptor, the painter. His life makes fascinating reading, although in his extreme modesty he would strongly disagree. But the limitation imposed by a single page allows only words enough to record that he went to London to study sculpture, later decided on architecture, but finally devoted his energies entirely to the etcher's art in all its mediums. Few, if any, contemporary artists possess to an equal degree the ability and the desire to draw all manner of subject matter. Even an engineer would envy Osborne's ability to draw tools and gears. By way of contrast, critics have acclaimed the portraits of A. Mason and Mrs. Heberden as having no peers in twentieth-century etching. The captions point out the architectural highlights of the draftsmanship, but noteworthy throughout is the fact that the very architects of the buildings could not have displayed a more sure knowledge of their own construction.

A sculptor would delight in the unseen presence of the bone structure underlying the drapery and skin of even the small figures. A painter

would analyze the *chiaroscuro* and find it satisfying. For any one more interested in architecture than in pictorial art, there is gratification in observing how buildings serve not merely as a foil for figures or street activity, but how they become part and parcel of the scheme as a whole. What architect in his presentation drawings has not sought to make his building count for most in the composition, with the entourage only incidental, only to find that the edifice looks unconvincing to the client, and even to himself?

As a student Malcolm Osborne attended the Royal College of Art, London, learning the etcher's art under Sir Frank Short. In 1915 he fought in France in the Artists' Rifles, later he was a captain in the 180th Trench Mortar Battery, serving in France, the Balkans, and after 1917 in Palestine. Just before an attack there he was given a telegram notifying him of his election as an Associate of the Royal Academy. In 1926 he was elected to full membership among the chosen forty of that select circle. In 1930 Osborne won the Logan Prize at the Chicago Society of Etchers exhibition. At Los Angeles the Print Makers of California awarded him the gold medal both in 1927 and 1932.

In 1924 Osborne succeeded Sir Frank Short as the head of the Etching and Engraving School, Royal College of Art. Louis Rosenberg was the first American to attend and benefit from his instruction. Samuel Chamberlain was next, then myself, followed by Chester Price and Philip Giddens. I believe there are other Americans attending this year. While all of us may disagree violently on many issues, the one chord of absolute harmony is our high regard for Malcolm Osborne. He is the *massier par excellence*, never imposing his will, opinion, or technique, yet disseminating technical and artistic advice which in the realm of etching cannot be equalled anywhere else. One of his outstanding qualities is that after a short talk the most intricate, knotty problem untangles itself into straight skeins. It is difficult to imagine any one who views life with more kindly, twinkling eyes, and who is more intimately in touch with life itself. In addition to his abilities as an artist of the first rank, it is Malcolm Osborne's unselfish outlook, his tireless efforts in behalf of the poor boys of London, which gives his work its broad humanity and sympathetic understanding.



♦♦ THE "LANGE JAN" TOWER • MIDDLEBURG • ♦♦



LANGE JAN TOWER  
MIDDLEBURG  
HOLLAND

*Etching by*  
MALCOLM OSBORNE  
(touched with drypoint)

(Size of original, 10 $\frac{3}{4}$  x 5 $\frac{1}{2}$ )

While the architect is accustomed to drawing clean, true lines indoors over the drafting-board, when he goes outdoors his lines are prone to be wide, indecisive, and sprawling. The result clearly shows him out of his element, yet he could naturally—and more profitably—emulate the draftsmanship of this etching. Only the main lines are recorded, but these are as straight as possible without the actual use of a straight-edge. Note the importance of the foreground shadows and figures, by covering them up. Texture is confined largely to the areas in shade. The gable end at the left at once produces the effect of large windows, set in a brick wall having an iron tiebar, yet there are only the barest outlines





*The architectural and sculptural qualities of this portrait are in no small measure due to the sureness of each line, and the selection of only the important planes, leaving unimportant details to the imagination. In the face itself sensitive features take miraculous form from a few spontaneous lines. The manner in which the hair is indicated, no less than the Gothic background detail of the House of Lords, points the way for architectural presentation drawings that are simple and direct in statement, graphic in description*

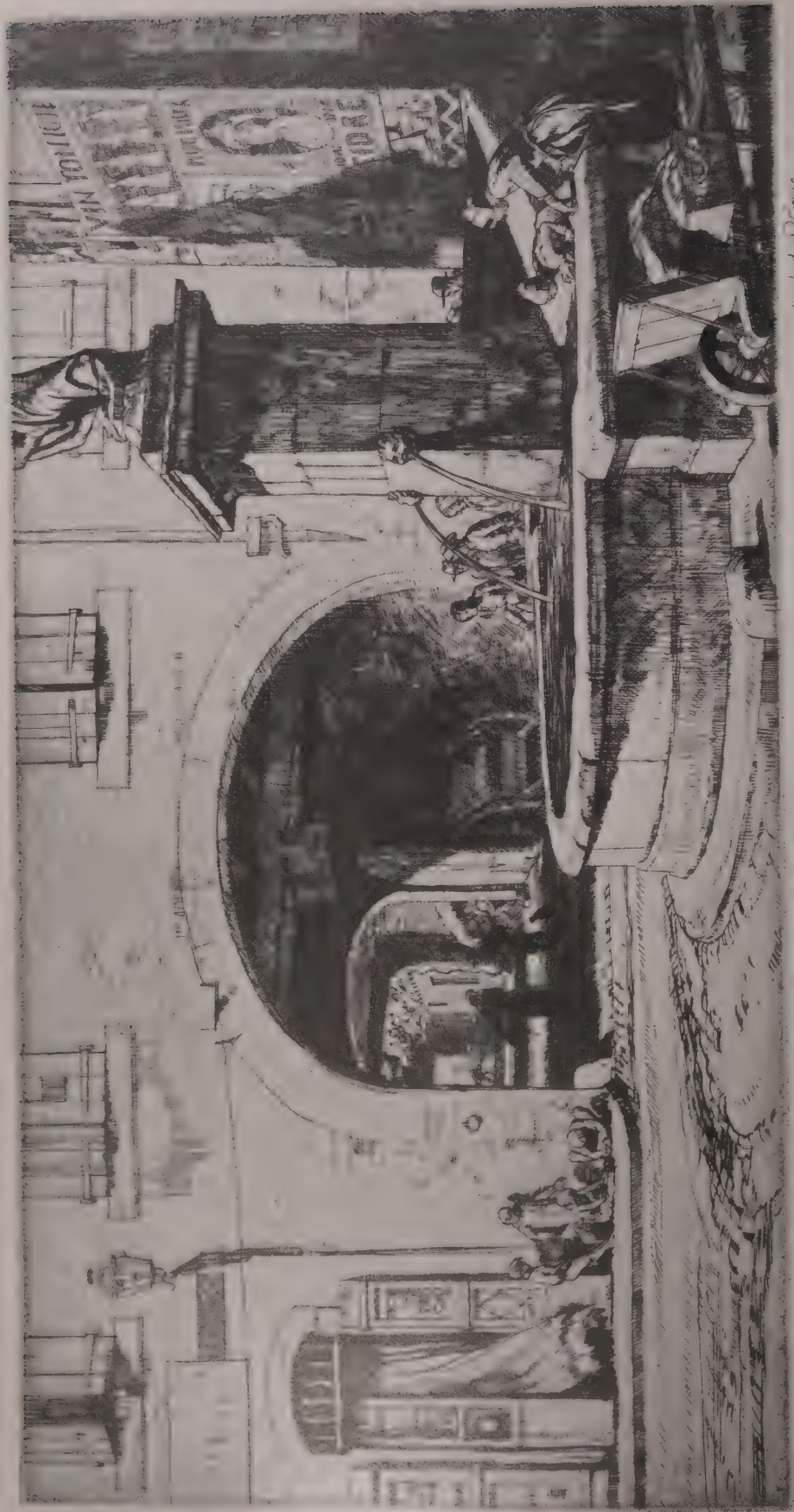
SIR EDWARD CLARKE

*Drypoint by MALCOLM OSBORNE*

(Size of original, 11 x 9)

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## THE FOUNTAIN, CARCASSONNE

Etching by MALCOLM OSBORNE

(Size of original, 7 x 13 3/8)

The detail of the draftsmanship is a delight—the shutter hinges, the iron braces for the wheelbarrow, the concentric circles of paving stones (these do not tilt up as most ground and floor patterns do), and the attitudes of the figures. The view through the arch, forming a series of prosceniums, is stimulating. Shadows are all transparent, and invite inspection. Of note, too, is the nature of the composition—the majority of artists would have passed it by. What makes it vital is not any inherent, startling picturesqueness, or classical arrangement, but the deft grouping and distribution of interest by the artist.





*The pattern of blacks-and-whites, and the contrast of fortress with landscape, are ingeniously designed, leading the eye to and fro by countless engaging routes. The problem of indicating stone masonry with considerable mortar on the surface is solved as adroitly as are the trees in the middle distance*

THE FORTRESS, CARCASSONNE Drypoint by MALCOLM OSBORNE

(Size of original, 9 $\frac{3}{8}$  x 12 $\frac{3}{4}$ )

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## CAHORS CATHEDRAL

*Drypoint by MALCOLM OSBORNE*

(Size of original, 10½ x 16¾)

*One quickly gains the impression that Osborne has no formulas for composition, no pet shapes for plates. The above drypoint is practically square, yet one is not unpleasantly aware of it. Neither does one object to the figures and the dark middle-distance all being on the right. The eye is arrested by the worshippers, is led into the chancel, then into the chapels to the left, back into the nave, the vaults, and around again some other way. Because the lighting is consistent and authoritative one accepts without question the solidity of bare walls and vaults*

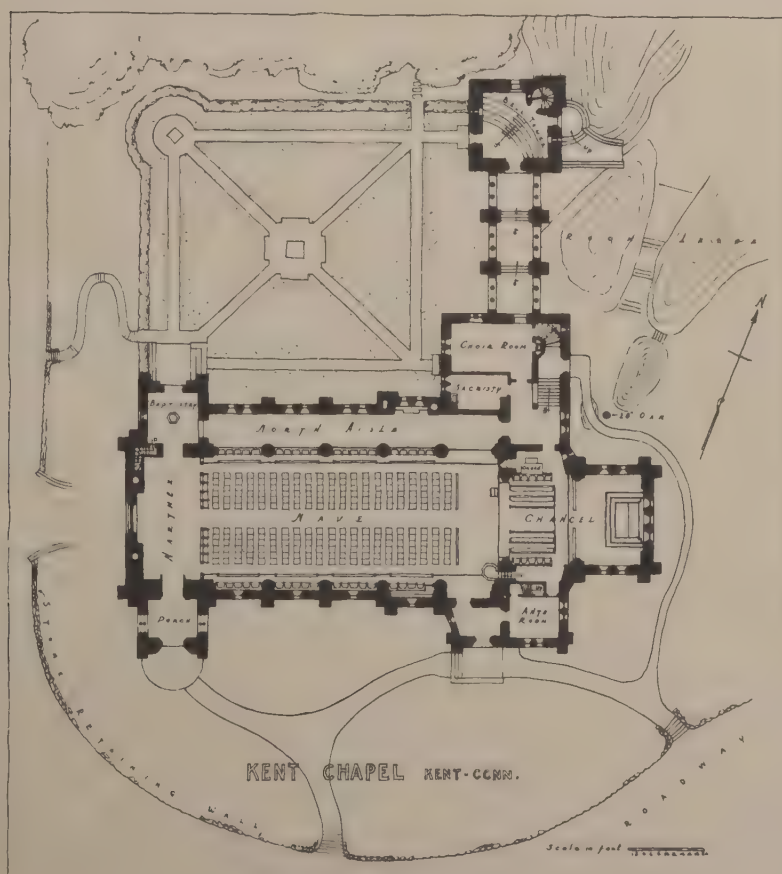




Photograph by George H. Van Ande

## Chapel at Kent School, Kent, Conn.

ROGER H. BULLARD, ARCHITECT; ARTHUR LOOMIS HARMON, ASSOCIATE ARCHITECT



The architect has used native field stone for the walls, some of it gathered from stone fences in the neighborhood, the remainder quarried nearby. The trim is of Indiana limestone

The plan gives, in its north aisle, space for parents and guests on special occasions. The seats along the sides of the nave and facing into it are for the Sixth Form boys

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Photograph by George H. Van Anda

*Above, the chapel from the east, with the chancel end in the foreground. The first gable on the left shelters a small memorial chapel in addition to the entrance. Below, the cloister leading up to the tower. The roof is of several tones of gray slate*

Photograph by Samuel H. Goltzcho







Photograph by  
Samuel H. Gottscho

*West end of the nave, with its rose window—a memorial to the boys of Kent killed  
in the war. The eight divisions of the tracery represent eight important branches of  
the service*

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Photograph by  
Samuel H. Gottscho

*A view from the north aisle into the chancel. The capitals of the heavy Norman columns are carved (and to be carved) to represent activities of the school: praise and prayer, country, sports, jobs, studies, and home*

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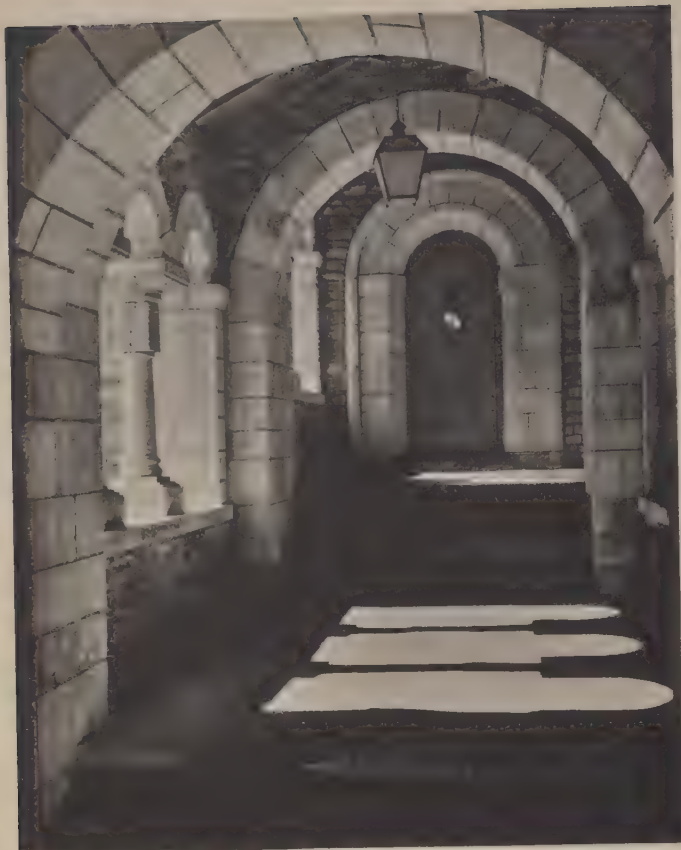
*A service in the chapel. Trusses, rafters, and roof boards are of oak. The lighting fixtures have real candles in addition to the electrical lighting. Facing the clerestory windows at the right is the organ loft*

Photograph by  
Samuel H. Gottscho

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*The cloister, leading up to the tower. In the base of the latter is an oratorio for the use of the choir and glee club, the quarter-circular seats of which are cut out of the solid rock*



*Photographs by Samuel H. Gottscho*

*In the north aisle, looking toward the baptistry. Walls are sand-finished plaster adjoining the limestone structure of piers and arches. The floor is of flagstone*



*Looking from the chancel to the west end, with its memorial rose window and two smaller memorial windows below. At the upper*

*right of this picture may be seen the organ loft. In the chancel the woodwork of the ceiling is picked out in color and gold leaf*





Photograph by Robert Tebbs

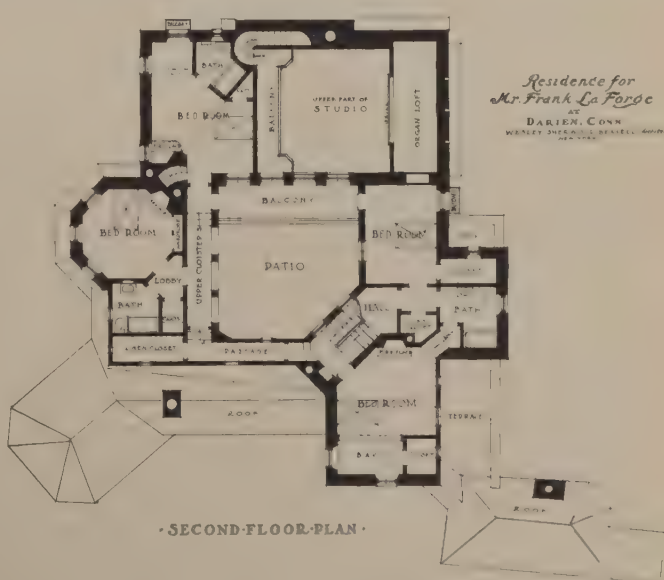
# House of Frank La Forge, Darien, Conn.

WESLEY SHERWOOD BESSELL, ARCHITECT

*The owner, who is a composer and musician, allowed Mr. Bessell unusual liberties in the latter's quest of the picturesque, as will be seen first of all from the plan, in which hardly any two lines are at right angles*



FIRST-FLOOR-PLAN



SECOND-FLOOR-PLAN

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*The architect has used a local stone secured in part from old fences in the vicinity. Limestone is used for the trim, and there is a tile roof of reds and browns. This is the east front with its loggia and broad steps leading down to a terrace*

*Photographs by  
Robert Tebbs*



*The main entrance door, the frame for which is in red sandstone and hand-made Virginia brick, with the reveal of Numidian marble. In the wrought-iron fixtures flanking the doorway, the architect has devised a combination of light source and window grille*

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*The south façade, the dominating element of which is the tower. Outcropping rock on the site has indicated the irregular plan and helped the composition of the exterior*

*Photographs by  
H. H. S.*

*A corner of what is called "the open-air temple"—a broad terrace opening from the studio or music room, on which it is customary to assemble guests for organ recitals*



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Photograph by  
Robert Tebbs

*The corner to the southeast, containing the owner's bedroom. The wrought-iron window grille is, for the most part, an old gate brought from Spain. In the basement are the service quarters*

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Photograph by  
H. H. S.

*A glimpse through the trees from the west, which might be a bit of old Ronda. The window and its little balcony are in the L-shaped guest room*

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*The main entrance as seen from the driveway, brought up behind a retaining wall*

*A corner of the tower base. Considerable interest has been added by changing the scale and jointing of the stone work*

*Photographs by  
H. H. S.*



*The open-air temple as seen from a path which meanders down the hill to the northwest*

*The tower from the southwest. Yellow stucco is used below the brick cornice with a flagstone water-table over the masonry base*







*In the patio. The woodwork is of oak, stained dark. The column capital supporting the balcony is of terra-cotta over a solid oak shaft*

*Looking into the patio from the loggia. The grille is of oak above imported tiles*



*The lower cloister as seen from the patio. The stucco above the limestone has been colored by successive washes of red and green*

*In the south end of the library studio is this picture window—a single sheet of plate glass*







Photographs by  
Robert Tebbs

*The picture window from the inside. For the ceiling beams, the architect bought the timbers of two old barns in Connecticut*

*A corner of the L-shaped guest room, with its curious hearth of two levels and a window breaking into the fireplace*







Photograph by  
Robert Tebbs

*The studio as seen from the library and looking toward the organ loft. Much of the furniture was brought by the owners from Spain, including the wrought-iron lighting fixtures in this room. There are tiles set in the plaster between the brackets of the organ loft*

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*The studio, looking toward the picture window. At the right the stairs lead up through the stone wall to the balcony*



*The entrance hallway. Woodwork is of oak, including the old ceiling beams; walls are rough-plastered; floor of flagstone*

*Photographs by Robert Tebbs*

*The kitchen, in which the range is concealed behind folding iron doors in a tiled hob. Walls are sheathed with pine; floor, tiled*







# Better Practice

By *W. F. Bartels*



## FLOORING

### 1—WOOD FLOORING—SELECTION

**E**ACH species of wood has special characteristics and peculiarities, hence almost every one has a different standard of grading. The architect must investigate the grading requirements and decide under which one will come the flooring which he desires. It may be better in some cases, after checking over the grading rules, for the architect accurately to describe his own requirements so that if there is a conflict of grading terms he will be sure to get the desired material. The names of grades are changed far too often, so that unless one keeps posted on the latest changes he may be using a term not descriptive of what he expects. A point well worth remembering is that average lengths may also differ with the various grades. The lower grades sometimes contain a greater percentage of short lengths than the higher grades, with the result that the architect, if he does not previously investigate, may get a floor differing in appearance from that which he expects.

### 2—LAYING WOOD FLOORS

There are some "don'ts" that, while old, may well be repeated concerning floor laying. The first is not to bring the flooring into a building that is damp from plastering or any other cause. The owner has paid the manufacturer to go to considerable trouble and expense to keep the wood under certain temperature and drying conditions; this is nullified if the wood is thrown into a damp building. Also, the flooring should not be laid where there is lack of ventilation. The wood may swell and the floor buckle or even rot.

### 3—WOOD UNDER-FLOORING

A level foundation is essential for a first-class job, which means that the rough or under-flooring must be well laid. It should be true, level, and well nailed down. All rough flooring joints should occur only at joists or similar supports, with ends securely nailed (Fig. 3A). Some architects prefer that rough flooring be laid diagonally to the beams for

maximum rigidity, but if not instructed the carpenter will lay it at right angles because there is much easier cutting and less work with this method (Fig. 3B). No old boards should be used for the under-flooring. If it is of the size generally used (1" x 4"), each board should have two nails in each bearing; if the board is larger it should have more nails. In the frame building, between the finished and the under-flooring, it is well to have a sheet of heavy building paper, which will not be affected by age or dampness.

So important is the under-floor that finished-floor manufacturers now recommend that the sleepers in fireproof houses be treated so that they will not rot quickly. If sleepers are used they should be fastened adequately to the concrete floor by means of clips, or, if a concrete fill is to be used, they should be beveled and so held in place by the concrete (Fig. 3C). The life of the finished floor will be no longer than that of the sleepers or under-floor.

Where floors are laid directly over boilers or heaters, proper means of insulation should be provided. Many building codes require the basement ceilings over such boilers to be fireproofed by composition boards or other approved methods. This helps considerably, and further insulation can be effected by packing the space between the beams with a non-combustible material, such as what is popularly termed mineral wool (Fig. 3D).

Finished flooring comes in several thicknesses. For new work there is little excuse for using any less than  $\frac{1}{2}$ " or  $\frac{3}{4}$ ", as it actually measures. For remodelling it is often convenient to use a thinner flooring. This latter must be face-nailed, as compared with the "blind" nailing of the thicker material. In the thicker flooring a nail set should be used to drive home the nails. Failure to do this means that the hammer will splinter and dent the edge, often so deeply that the marks will not come out in the scraping (Fig. 3E). The nails for  $\frac{1}{2}$ " flooring should be spaced 12 inches apart, while for the thinner, face-nailed work about 8

inches apart. Seldom is strip flooring nailed that closely by the average carpenter. When squeaks occur it is generally traceable to an improperly supported floor, or to careless and too widely spaced nailing. Cut nails are most suitable for  $\frac{1}{2}$ " flooring.

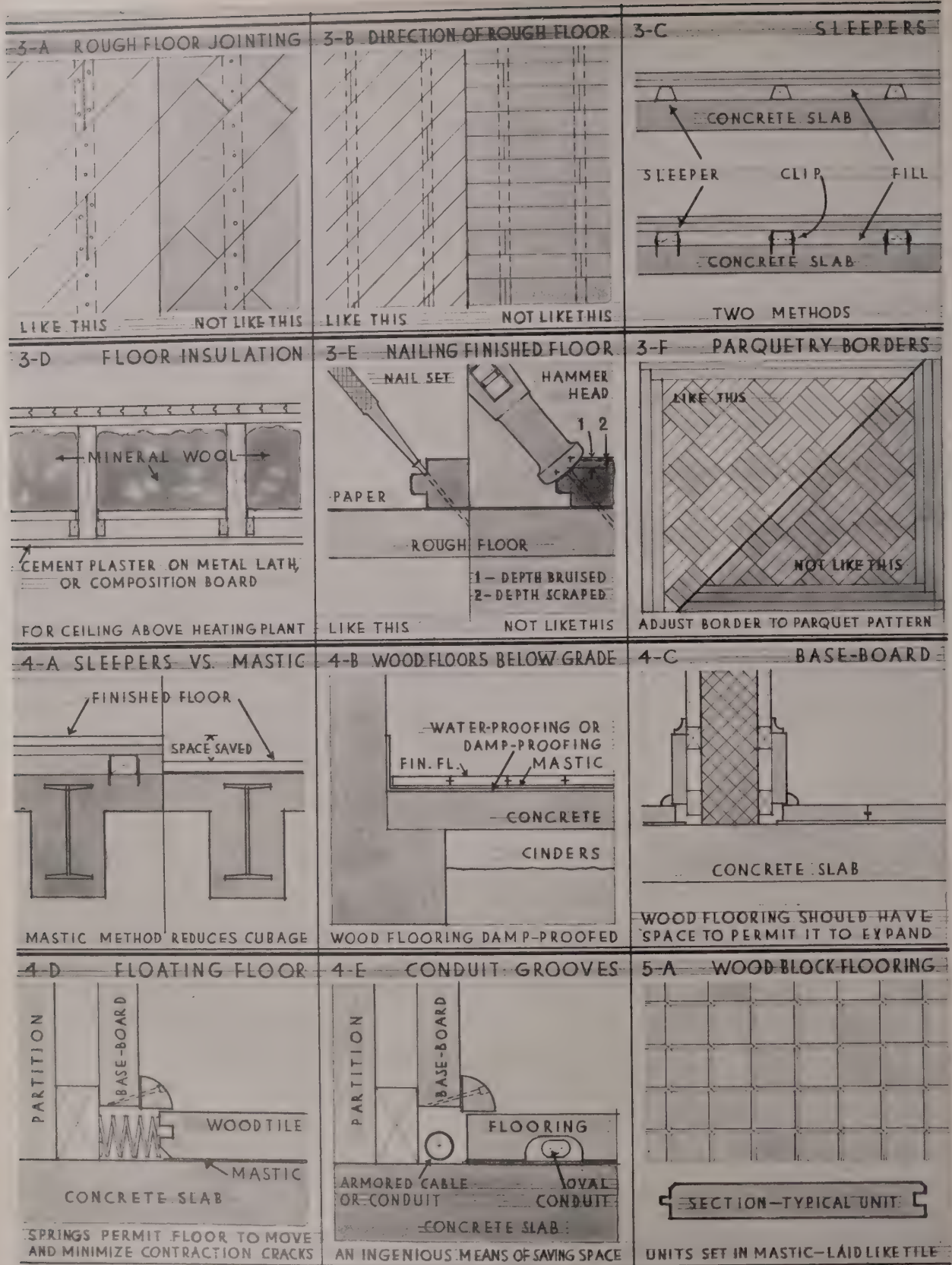
When strip flooring is used it is better to run the strips right through doorways, unless a border is used. If a border is used in parquetry, it is better design and less work if inequalities are taken up by the border rather than by cutting off the parquetry units unevenly. Despite this method being easier, however, many mechanics will lay a uniform border first, then try to fit in the parquetry squares as best they can (Fig. 3F).

### 4—WOOD FLOORS LAID IN MASTIC

Six years ago I had considerable trouble with squeaky floors in a speculative built house. An English mechanic said to me: "If you don't want floors to squeak lay them in mastic as they do in England." By this time New York seems to accept this method, and it is practically always used in fireproof houses. There are many advantages to floors properly laid this way. The mastic is put directly on the concrete arch, then the finished floor is laid. Because of the omission of sleepers and rough flooring the ceiling height can be increased, or the floor-to-floor distance decreased. There is lessened likelihood of squeaks developing. Dry rot cannot attack the sleepers because there are none. Material can be saved as there is no fill, no sleepers or no rough flooring (Fig. 4A). Vermin cannot occupy space beneath the floor. The steel sections may be slightly reduced because there is less dead load.

Simply because this is an excellent method it does not mean that floors laid in mastic do not need careful investigation as well as superintendence. The concrete floor must be carefully trowelled with a wood float and no bumps or indentations left. A steel float is not to be used. The mastic must be of a good grade and put up by a manufacturer who not only says he will guarantee his material but who will really make good





Remember that the life of the finished floor will be no longer than that of the under-floor or the sleepers; provide for insulation where needed; watch out for the "nailing butcher," the relation of borders to parquetry; consider the advantages of mastic; check your damp-proofing, provision for expansion and wiring conduits, and any processed wood flooring

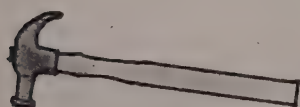
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if necessary. The mastic must be applied according to the manufacturer's directions. The floors must not be wet or even damp when the mastic is applied. Only the amount of mastic recommended by the manufacturer must be put on the floor at one time. In many instances this practically prohibits the laying of strip flooring in mastic. If the floor is so located that it is likely to be damp, it is advisable to have the floor water-proofed by mopping down a water-proof felt turned up on the walls about 4". This will keep the dampness from attacking the wood, with the subsequent evils of buckling (Fig. 4B). The wood floor will then be laid in the mastic on this water-proofing.

There is one important precaution that must be carefully observed in laying flooring in mastic. Space must be allowed for expansion. This means that the baseboards should be put on after the flooring is laid and should be kept a small fraction of an inch above the flooring so that the latter may slide under it. Likewise the floor molding is best put on by allowing room for the floor to slide under it when it expands. So too must door casings and plinth blocks (if used) be kept above the flooring (Fig. 4C). Otherwise the floor is likely to buckle as it might if it were wet. Some manufacturers go so far as to recommend springs between the vertical partitions and the flooring (Fig. 4D). Some finished floor units are so cut that if necessary small conduits may be run safely beneath them without interfering with the finished floor (Fig. 4E).



## 5—SPECIAL WOOD PRODUCTS

Care must be exercised in the selection of specially treated woods, such as those which have been fire-proofed or otherwise processed for some special reason. The wood may be warped or the fiber discolored by the process, and so change the finished article that it is not at all what the architect had in mind. The architect should familiarize himself with the appearance of the wood *after* it has been processed, to avoid disappointment.

There are on the market today many types of natural wood flooring and composition wood blocks. Some of these have not been in use long enough to establish their wearing characteristics, or changes which take place with age. Others have been found to be very satisfactory. These products often offer decided advantages. The woods used are generally water-proofed, not only for the protection of the block itself but also to prevent the possibility of its coming loose from the mastic. This treatment also makes them less susceptible to expansion and contraction. Some types of these blocks are very resilient. They offer a wide range of design. Some are made in blocks with bevelled edges, which gives a definite outline to each block. In some apartment houses these have found considerable favor (Fig. 5A). Some wood blocks (or "tile" as their manufacturers choose to call them) are really synthetic wood blocks. Elaborate precautions are taken in the manufacture of these blocks by dowelling, glueing, etc., under enormous pressure to insure a satisfactory product.

## 6—FINISHES OF WOOD FLOORS

In the finish of flooring, first comes the scraping. The corners, edges, and closets are necessarily done by hand. For the centre of the floor a sanding machine is generally used. These machines have large revolving rollers covered with sandpaper. Unless it is specifically mentioned that two or more grades of sandpaper are to be used, it is very likely that the architect will get widely varying bids for this work. The contractor submitting the low figure will very likely have in mind using only one grade of sandpaper. It is less expensive because there is no time lost in changing the paper and no money spent for a finer grade of paper—hence his lower price. But it is essential for a good floor that at least two grades of sandpaper be used on it: a coarse grade to grind the rough surfaces down, and a fine grade to give the final finish to the wood.

The architect will do well to specify that the scraping contractor must either pay for his own current or supply it himself. Under no circumstances should he be allowed to plug into a lighting outlet. The load put on the wires will probably be far above what the circuit will stand. Careful selection from the many

types of finishes to be put on the wood is also highly important. Some types of waxes, oils, and other products may have certain advantages over the more orthodox varnish and shellac. These oil and wax finishes can be patched more easily, some seem to stand more wear, and a renewal of the finish does not leave the telltale marks of the first coat if the floor is not scraped.

When fillers, shellacs, and varnishes are applied to floors the directions of the manufacturers should be followed carefully. If the finishes are applied by the ordinary painter it is almost certain that they will not be put on according to the manufacturer's directions, and the architect must guard himself accordingly.

It is generally best if the final coat of finish be put on just before the building is occupied. The floors should be properly covered with a grade of paper that will remain without becoming tattered while moving is in effect.



## 7—TERRAZZO FLOORS

Terrazzo did not come into prominence as a satisfactory flooring material until the idea of dividing it into sections by means of strips was evolved. Now that it again has taken its place as a dependable material, there are several faults which, while they may be eliminated, tend to militate against the popularity of this flooring. These are: pitting (when bits of the marble aggregate chip out), the loosening of the strips dividing the surface, the improper treatment of the surfaces, and the cracking or breaking of the terrazzo itself (Fig. 7A).

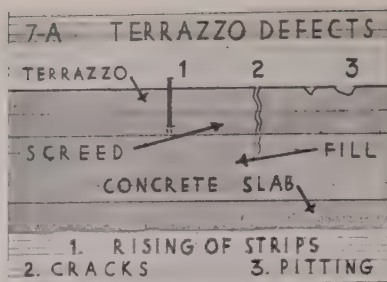
As is true for wood flooring, a good foundation is essential to the success of a good terrazzo floor. Terrazzo is as a rule poured on a concrete foundation. All too often the terrazzo is applied to a surface or foundation as shown in the illustration (Fig. 7B). In most cases of this kind there is uneven settlement or expansion. A veteran superintendent once told me he had laid a large expanse of terrazzo floor (before the idea of dividing strips were in use), and not a crack had developed. This sounded



incredible, so I visited the building. His assertion proved to be correct. I then found out that the entire terrazzo floor had been laid on a sand cushion. This, it seems, had saved the terrazzo from cracking. Every floor is bound to settle somewhat, due to its own weight and that imposed upon it. Then there is contraction and expansion to be taken into consideration. The thin terrazzo, with the screed, are together seldom more than  $1\frac{1}{2}$ ", and are not strong enough to take up any small inequalities; hence they break. This can be avoided. A thin layer of sand should be spread over the reinforced arch. This is then covered with water-proof paper which will prevent the fill from anchoring itself to the arch. The screed is poured on this, the dividing strips laid, and the top or finish is ready to be poured (Fig. 7C).

Care should be taken to see that the strips should be of a type that can be firmly secured. The screed must be of such proportions of sand and cement that, when it has dried, it will not tend to crumble and let the strip anchors work loose. The strips may only rise slightly, but it is enough to be dangerous to the pedestrian, as well as to spoil the appearance of the floor. It would seem advisable to use strips of one solid piece rather than those built up, the top of which may work loose.

When the architect specifies terrazzo he should be sure to state the size of the chips as well as the variety of the marble he desires. The smaller sized chips are less expensive, and of course the contractor will use them exclusively unless prevented from doing so by the specifications. The kind and amount of cement must be definitely specified. It would seem that any contractor would be above spoiling a floor for the sake of saving a small amount of cement required, but the contractor



too often adopts the attitude: "It is not my floor once I get the money for it."

The floor must be properly rolled down with a suitable roller. It is often desirable and necessary to include in the terrazzo aggregate other substances which will tend to form a non-slipping surface. Particularly is this true in such places as in front of elevators and where there may be a slope to the floor. The color of these aggregates must be taken into consideration when the floor design is made. One architect had a terrazzo floor with a slope just where there was a traffic turn. He would not change his floor color or design, nor would he sacrifice the shiny surface he had in mind. But this corner has since cost considerable money in settling suits with people injured on the floor.

The grinding of terrazzo should not be permitted until the floor is bone dry. The contractor will prefer to do the grinding while the floor is still green, because it is easier. This practice generally pulls out small pieces of marble, thus pitting the floor. The contractor, however, glibly explains that this is to be expected, and that the floor will have such spots filled previous to the final grinding. It must be insisted upon that the grinding stones be changed as the floor surface becomes smoother. Finer carborundum stones must take the place of the coarse ones. This too is repugnant to the con-

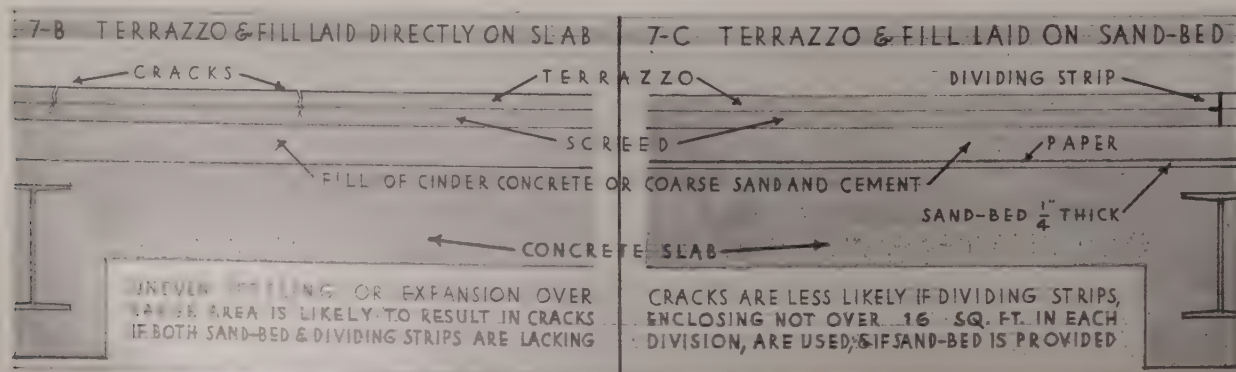
tractor because of the time it takes to change the stones. Another precaution to take before the terrazzo work is finished is to see that the machine is not allowed to remain too long in one place while the grinding is going on. Many mechanics have a habit of remaining between the dividing strips because they do not like to grind the latter for fear of loosening them.

## 8—RUBBER FLOORS

Rubber for floors offers a covering that is both economical and comfortable. Carefully chosen, there is no question of its wearing quality. Some manufacturers assert that their product contains no reclaimed rubber; others say that the addition of reclaimed rubber is necessary for the strength and longevity of their product. However this may be, it is essential that the architect get a rubber that will maintain its springiness; in which case it wears very well. It will not craze or check; neither will it curl up or harden. Flooring which hardens will wear out very rapidly and soon disintegrate. Some manufacturers claim that they now have perfected a process by which rubber floor covering is protected from deteriorating.

The foundation for rubber floors is practically the same as that for any other flooring material. On concrete the slab must be perfectly dry. On wood there must be no wide cracks, or, better still, over the wood there should first be saturated felt or lining laid, to which the rubber can be cemented. This lining will prevent small seams from showing through. After the rubber is cemented down, sand bags should be laid along all edges until the cement has hardened.

Floors of good rubber properly maintained will last many years. No strong alkalis should be used, nor any greasy waxes or oils.



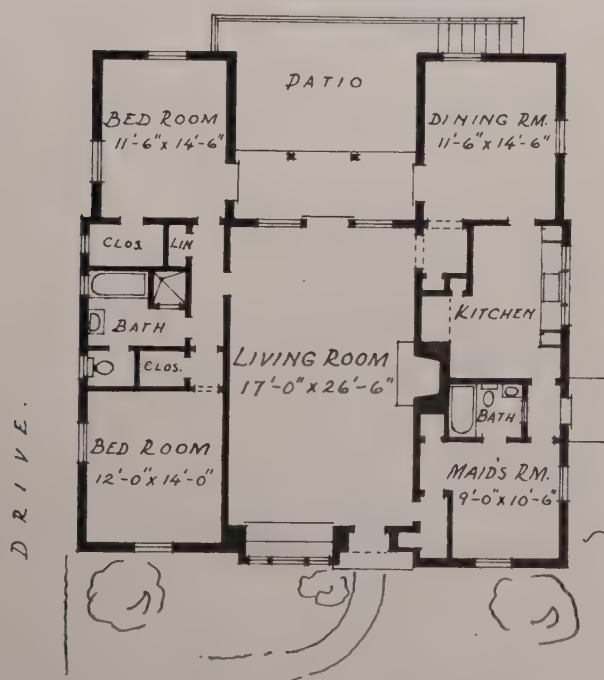




Photographs by George D. Haight

# House of Gilbert Bloss, Palos Verdes, Calif.

H. ROY KELLEY, ARCHITECT



One of the Pacific Coast's innumerable variations of the U plan enclosing a patio. The nearer end of the

front wall is of brick, the far end of vertical boards crossed with horizontal strips, both painted white

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*Detail of the front entrance, showing the junction of the brick wall and the sheathed wall. Below, one side of the living-room, the seventeen-foot width of which is not encroached upon by a chimney breast*





*Tuesday, May 22.*—Mr. J. D. Watt, A.R.I.B.A., called today to find out what to see in New York, and how to see it in the least time, he being on his way back to London from his post in charge of the Public Works Department of the Shanghai Municipal Council. Mr. Watt tells me that there is great activity in building in China, and that he has, normally, thirty-five to forty men in his architectural offices—several Russians, a longer list of Germans, some Englishmen, some Italians, and a growing number of Chinese, who in large part secure their architectural education at our American schools.

*Wednesday, May 23.*—There was a meeting of real significance at The League today—a group of so-called Younger Architects, who are deeply concerned with the main problem confronting the profession, lack of work, and who have been thinking of one particular phase of practice with its difficulties and its possibilities. They face the fact that the great bulk of this country's building consists of small houses. With this work the architect has very little to do. This is partly the fault of the public, and certainly also, that of the architect. In good times he has spurned this field, skimming the cream where he might. Now that there is little cream to skim, he looks with longing at this tremendous field of activity, but with a measure of helplessness. The public considers the expense of architectural services on a small job an item among the luxuries. On his part, the architect is not equipped to render architectural services at a cost commensurate with the size of the job. Two things apparently must be brought about if possible. One of these is a new technique on the part of the architect for rendering architectural services in small house construction. The other is a conviction on the part of the public that by going to an architect the client will get a better house for the same money. Both problems offer difficulties, but there seems to be no use in lying supinely upon our backs and waiting for some other agency to solve them.

*Friday, May 25.*—As far back as 1785 the manufacture of arms was put on a standardized basis, and at almost the same time tackle blocks and other parts of the British Navy's wooden ships were standardized, yet today, after centuries of use, brick is still made and used without the aid of an accepted standard.

*Monday, May 28.*—Professor Ross F. Tucker, who heads the course in Building Engineering and Construction at Massachusetts Tech, does not believe in multiple housing. His theory is that we could and should supply detached houses, each on a third of an acre of land, giving the people access to tillable ground and to a shop where handicrafts and domestic arts may be engaged in.



## The Editor's Diary

Which, as a matter of fact, seems to be what the Tennessee Valley Authority is attempting to work out. Professor Tucker, however, thinks that it is possible not only to build a good house to sell for \$3,600, but to equip it with a washing-machine, electric refrigeration, and an automobile. In order to prove this miracle he admits that we must revise our ideas as regards land development, speculative building, and the financial lubrication that has made possible the purchase of millions of poorly built houses by people who could not afford them.

*Thursday, May 31.*—There has been a lot of talk to the effect that the reason we cannot build housing for the lower-income groups is that we are not satisfied to build the bare necessities of shelter, but load it up with too many gadgets. Douglas Haskell thinks that we are facing the wrong way, that what we need is a mass appeal such as that by which Henry Ford sold millions of automobiles. Offer the public not a bare shelter but a house with all the gadgets, beyond the utmost of their dreams, at a price that modern production methods could, if we would, make very low. From this suggestion it is not a very long step to putting the standardized house on wheels, and allowing the American public to live on the road. Haskell says that if you could eliminate all cities, and give all of our twenty-nine million families each an acre along the public highway, these would occupy only one-fifth of the road's length.

*Friday, June 1.*—Those who feel that there is far too much regulation of business by Government might ponder over the fact that half the states of the Union have felt it necessary to regulate by statute the length of hotel bed sheets.

*Monday, June 4.*—There seems to be a ray of hope in the activity of the American Standards Association looking toward the improvement of building codes. A summary made last year shows that 108 cities were working under building codes twenty years or more old. Cities to the number of 453 had no building code, which latter condition

might possibly be argued as being the better of the two.

*Wednesday, June 6.*—The New York Chapter held its annual meeting after a luncheon today at the League. The president, Ralph Walker, succeeded in cutting down the rather tiresome programme of passing upon committee reports, by summarizing these briefly in his own report. The officers were all re-elected, the events of the Washington Convention were reported by several observers, and the Chapter was possibly the first to act upon a resolution passed at the recent convention under which it gives one thousand dollars of its reserve funds to the Institute in order that activities looking to the welfare of the profession may not have to be so seriously curtailed.

*Saturday, June 9.*—The Historic American Buildings Survey, of which we saw convincing evidence of its successful conduct at the Washington Convention, lasted for about ten weeks, and employed about 1200 architects and draftsmen throughout the country. At the convention there were exhibited examples taken from some 4000 drawings now on file at the Library of Congress.

*Monday, June 11.*—Charles F. Lewis, director of the Chatham Village project in Pittsburgh, believes that this country has come to a realization of the fact that good housing, planned and built from the standpoint of the community as a whole, is as vital to a city as a pure water supply; also to a realization that a permit to build should not carry with it a permit to maintain a perpetual nuisance. He says further: "Of one thing we may be sure. A cloud is in the sky, the handwriting on the wall. Our cities are to be built and rebuilt in generations just ahead. If business does not build them, government will; and if government builds, business will foot the bill."

*Wednesday, June 13.*—It is a pity that the public does not possess the feeling of trust in and dependence upon architects which they exhibit in their relations with the medical profession. A family does not hesitate to call in the family physician, whether the ailment be an important one or not. It seems to me that the lack of a similar attitude toward the architect is largely the architect's fault. He builds a house for a client, and terminates the relationship—too often marred by argument over some petty detail. With his final payment in his pocket he shrugs his shoulders with relief that "that is over." It should not be over. I should think that if an architect made it a practice, after having finished a piece of work, to look up the owner at regular intervals to ask whether everything is working out satisfactorily, he would soon find that he had established something similar to the relation-



ship between the layman and his physician. The former would be very much more inclined to associate in his mind the beginning of any construction, major or minor, with the need for his architect's counsel.

*Friday, June 15.*—The inevitable has happened, and Robert D. Kohn has resigned the directorship of the Housing Division, Public Works Administration. It has been apparent to Mr. Kohn's friends for some time that his tremendous energy, enthusiasm, and technical skill were meeting an almost complete frustration in the conduct of the Public Works Administration by Secretary Ickes. Robert Kohn's way of working now, as it was in the Government's housing activities during the war, is to get things done. The purpose of the National Recovery Act seems a similar one. Whether by reason of the size of the task, the necessity for building an organization, an excess of timidity, or an insistence upon handling every detail personally, Secretary Ickes certainly has not succeeded in getting things done. The outlook for better housing in this country would be very dark indeed at the present moment but for one great fact: the nation has become conscious of the necessity for housing. Housing authorities have been, and are being, created. The people have a radically new and broader attitude toward their social responsibilities. That much, at least, can be set down as progress. The fact that Robert Kohn has not been able to get housing built as fast as some of us had hoped, while a keen disappointment, does not mark the end of our hopes. We are further along the way, and may find some means of setting the wheels turning more rapidly.

*Saturday, June 16.*—Last year the land for a certain proposed housing development near New York could have been bought for \$1.60 per square foot. At that rate the housing set-up seemed to promise a logical and economical development. The project, for some reason, was held up. Today that land can be bought for \$1.10 per square foot, assuring a still better project from the point of view of social welfare. Judging from some of his recent remarks, Secretary Ickes would have us believe that if the above-named project had gone ahead on the higher land value some one would have been seriously at fault for an error of judgment. Of course, if we proceed on any such basis as that it is obvious that we are going to get no housing built. The benefit that would have accrued from the employment of labor last year might conceivably be far more than the fifty cents per square foot gained in devaluation. One of the main purposes of the Recovery Act is to stimulate employment. The holding up of projects that would furnish employment, waiting for a still more favorable

moment—which means, of course, a still more dangerous approach to complete collapse of values, is a good deal like waiting for a clear day to start a battle.

*Monday, June 18.*—Walter Prokosch down from New Haven to show me the thesis he is offering for his degree of Bachelor of Fine Arts at Yale. He has taken a large tract of woodland on a peninsula in northern Minnesota, and has endeavored to show how this might be developed as a self-supporting industrial community. The scheme provides that some large industrial corporation, such as Henry Ford's, should develop the bare framework of the community, and should give selected employees two months' vacation without pay, providing transportation to and from the community. The employees could support themselves there by means of some other form of activity. The community would provide for fishing, trapping, truck gardening, and various handicrafts, each with its own centre. The things produced would be for the most part consumed by those producing them. Broadly speaking, the scheme anticipates the necessity for utilizing profitably an increasing amount of leisure time for those engaged in industrial activities. Rather different, as a thesis, from the usual "Residence for an Ambassador to the Court of St. James's"!



*Wednesday, June 20.*—Lewis H. Brown, president of the Johns-Manville Corporation, read a carefully studied address today before a luncheon of the Building Congress and others at the Commodore. Mr. Brown is a member of the Durable Goods Industries Committee, and chairman of that group's important sub-committee on housing. Like the Durable Goods Committee's full report, Mr. Brown's summary of conditions leans rather strongly toward the Right in the liberal movement. He feels, for instance, in the triple problem of relief, recovery, and reform, that a good measure of recovery is being retarded by the measures for reform. It is quite possible, and yet if we are merely to recover our way to conditions that prevailed before 1929, we are assuredly facing in the direction of another economic tailspin. Mr. Brown points out that in the year that had elapsed since March 4, 1933, many of the fundamentals for recovery had been brought about: the banks had been put on a sounder basis; there was a large reservoir of private capital and a tremendous supply of credit available. What he does not stress is the fact that these certainly were the results of reform rather than of mere unrelated efforts toward recovery. Even if recovery is thereby slowed up, it would seem vital that we should try to set our economic house in order so that recovery will not

again lead to unrestrained expansion and other evils of which we have learned far too much. Nevertheless, Mr. Brown's analysis of the situation is filled with well-considered findings. He is convinced that the new Housing Act will bring a much needed readjustment of our mortgage situation. Here again, it is surely reform that is helping us on the way to a sounder basis of financing real-estate development and building. The address is more than well worth reading from first to last.

*Friday, June 22.*—The National Housing Act, passed in the last moments before Congress adjourned, has tremendous possibilities for good. Its purposes seem little understood by the public, and even by the profession—possibly because the Act is really a combination of four or five bills that have been arbitrarily put together for convenience in legislation. In the first place, there is a Federal Housing Administration created, which I am hoping will correlate under a new head the Government's activities in stimulating the building industry. It provides also for a mutual mortgage insurance, which should establish on a far more substantial basis the investment in real property. It provides for National Mortgage Associations, establishing a system of building credit which is unhampered by individual whim or local uncertainties, and—backbone of all—provides for a combination of all the mortgage details under one instrument. This does away with the bother of mortgage renewal, depletion of value in mortgages of indeterminate length, and includes insurance—all paid for over a twenty-year period through one system of payments. The bill, moreover, provides for the insurance of savings and loan accounts, the enlargement of the Federal Home Loan Bank's functions to include the financing of repairs, improvements, and alterations. It is perhaps not too much to say that this Act holds the possibilities for greater stimulation of building in this country than any other measure enacted in many years.

*Monday, June 25.*—I was talking with S. F. Voorhees today at luncheon regarding the working out of the Construction Industry Code and the present status of the Architect's Code. The latter has not yet been signed, one of the difficulties in the way being a real or fancied trespass upon the forbidden ground of price fixing. Then too, there was a question, after recent rulings, whether the architects—who render a service—should have a code at all. This point has been rather well established, however, on the basis that while the architects constitute a profession and render a service, nevertheless they are inextricably bound up with the building industry, and since that is under a code, the architects must also be under one.



THE NINETY-FOURTH IN A SERIES OF COLLECTIONS OF PHOTOGRAPHS  
ILLUSTRATING VARIOUS MINOR ARCHITECTURAL DETAILS

# ARCHITECTURE'S PORTFOLIO OF WINDOW HEADS, EXTERIOR

FLAT-TOP WINDOWS; ARCHED HEADS TO BE SHOWN LATER

*Subjects of previous portfolios are listed below  
at left and right of page*



❖ 1926  
DORMER WINDOWS  
SHUTTERS AND BLINDS

❖ 1927  
ENGLISH PANELLING  
GEORGIAN STAIRWAYS  
STONE MASONRY TEXTURES  
ENGLISH CHIMNEYS  
FANLIGHTS AND OVERDOORS  
TEXTURES OF BRICKWORK  
IRON RAILINGS  
DOOR HARDWARE  
PALLADIAN MOTIVES  
GABLE ENDS  
COLONIAL TOP-RAILINGS  
CIRCULAR AND OVAL WINDOWS

❖ 1928  
BUILT-IN BOOKCASES  
CHIMNEY TOPS  
DOOR HOODS  
BAY WINDOWS  
CUPOLAS  
GARDEN GATES  
STAIR ENDS  
BALCONIES  
GARDEN WALLS  
ARCADES  
PLASTER CEILINGS  
CORNICES OF WOOD

❖ 1929  
DOORWAY LIGHTING  
ENGLISH FIREPLACES  
GATE-POST TOPS  
GARDEN STEPS  
RAIN LEADER HEADS  
GARDEN POOLS  
QUOINS  
INTERIOR PAVING  
BELT COURSES  
KEYSTONES  
AIDS TO FENESTRATION  
BALUSTRADES

❖ 1930  
SPANDRELS  
CHANCEL FURNITURE  
BUSINESS BUILDING ENTRANCES  
GARDEN SHELTERS  
ELEVATOR DOORS  
ENTRANCE PORCHES  
PATIOS  
TREILLAGE  
FLAGPOLE HOLDERS

*Below are the subjects of  
forthcoming Portfolios*

Spires  
SEPTEMBER

Business Building Lobbies  
OCTOBER

Roof Trusses  
NOVEMBER

Modern Lighting Fixtures  
DECEMBER

Circular Gothic Windows  
JANUARY

Tile Roofs  
FEBRUARY

*Photographs showing interesting  
examples under any of these head-  
ings will be welcomed by the Edi-  
tor, though it should be noted that  
these respective issues are made up  
about six weeks in advance of  
publication date.*

1930 ❖  
CASEMENT WINDOWS  
FENCES OF WOOD  
GOTHIC DOORWAYS

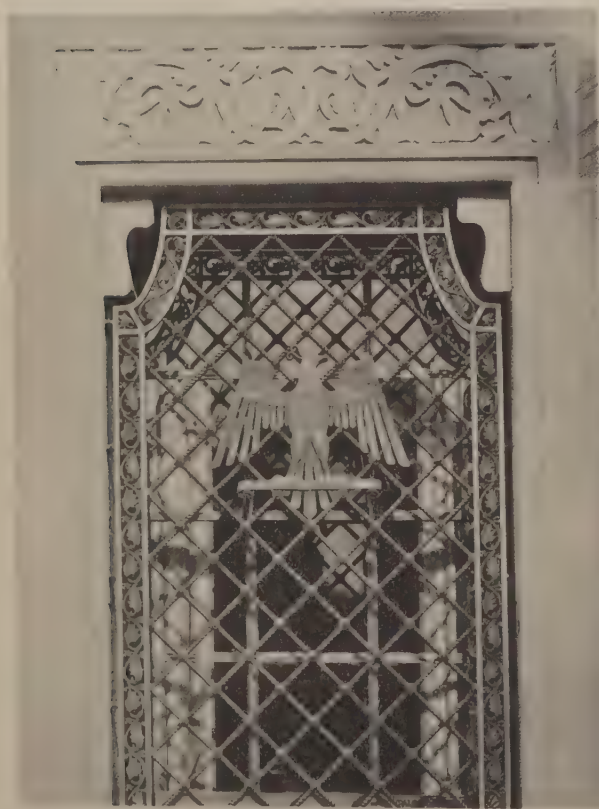
1931 ❖  
BANKING-ROOM CHECK DESKS  
SECOND-STORY PORCHES  
TOWER CLOCKS  
ALTARS  
GARAGE DOORS  
MAIL-CHUTE BOXES  
WEATHER-VANES  
BANK ENTRANCES  
URNS  
WINDOW GRILLES  
CHINA CUPBOARDS  
PARAPETS

1932 ❖  
RADIATOR ENCLOSURES  
INTERIOR CLOCKS  
OUTSIDE STAIRWAYS  
LEADED GLASS MEDALLIONS  
EXTERIOR DOORS OF WOOD  
METAL FENCES  
HANGING SIGNS  
WOOD CEILINGS  
MARQUISES  
WALL SHEATHING  
FRENCH STONEMASONRY  
OVER-MANTEL TREATMENTS

1933 ❖  
BANK SCREENS  
INTERIOR DOORS  
METAL STAIR RAILINGS  
VERANDAS  
THE EAGLE IN SCULPTURE  
EAVES RETURNS ON MASONRY  
GABLES  
EXTERIOR LETTERING  
ENTRANCE DRIVEWAYS  
CORBELS  
PEW ENDS  
GOTHIC NICHE  
CURTAIN TREATMENT AT  
WINDOWS

1934 ❖  
EXTERIOR PLASTERWORK  
CHURCH DOORS  
FOUNTAINS  
MODERN ORNAMENT  
RUSTICATION  
ORGAN CASES  
GARDEN FURNITURE



*Aymar Embury II**Schultze & Weaver**Holmes & Winslow**John B. Snook, Inc.*





*Warren & Wetmore*



*Thomas Hastings*

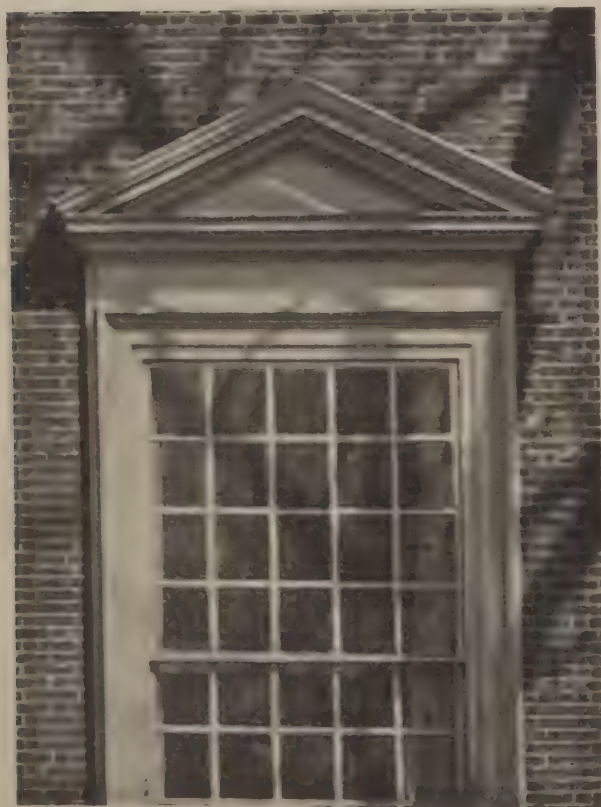
*Ernest Flagg*



*Aymar Embury II*





*Cass Gilbert**Paul P. Cret**Coolidge, Shepley, Bulfinch & Abbott**Old house, Salem, Mass.*





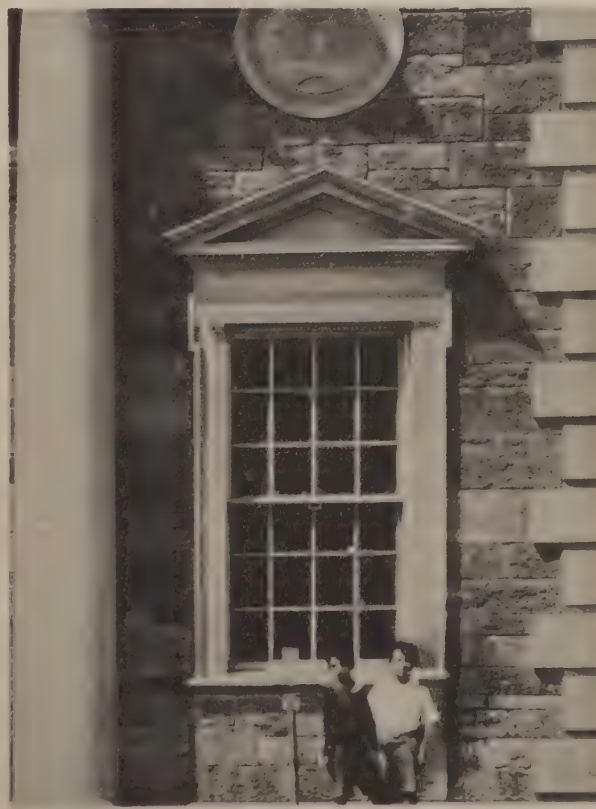
*Walter T. Karcher and Livingston Smith*



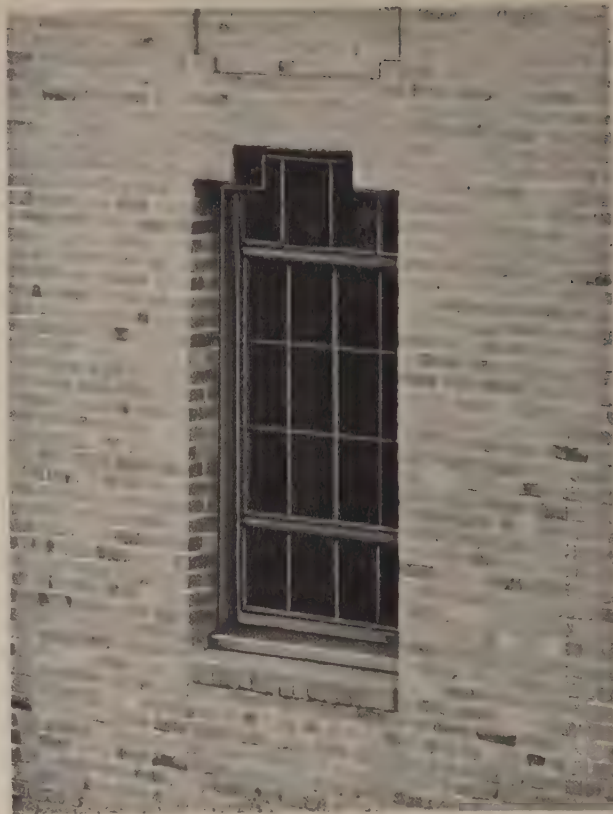
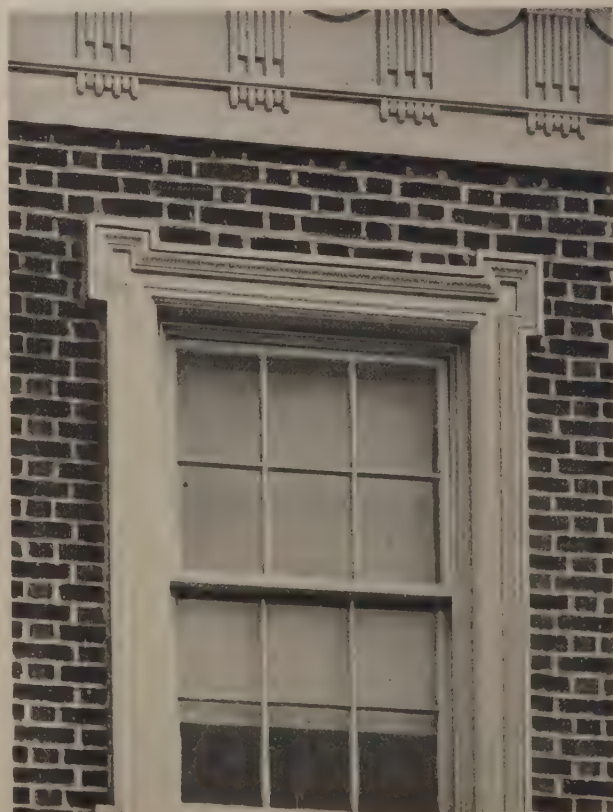
*McKim, Mead & White*

*Old house, Norwalk, Conn.*

*Office of John Russell Pope*





*Walker & Gillette**Julia Morgan**Pliny Rogers**Guilbert & Betelle*





*Wesley Sherwood Bessell*



*Frank E. Newman*

*Aymar Embury II*

*House in Croft Hill, Bedfordshire, c. 1728*







*Robert B. Kelley*



*Regency house, Clifton, Gloucestershire, c. 1820*

*Walter C. DeGarmo*

*John D. Atchison*







*H. Augustus O'Dell; Wirt C. Rowland;  
Dwight James Baum*



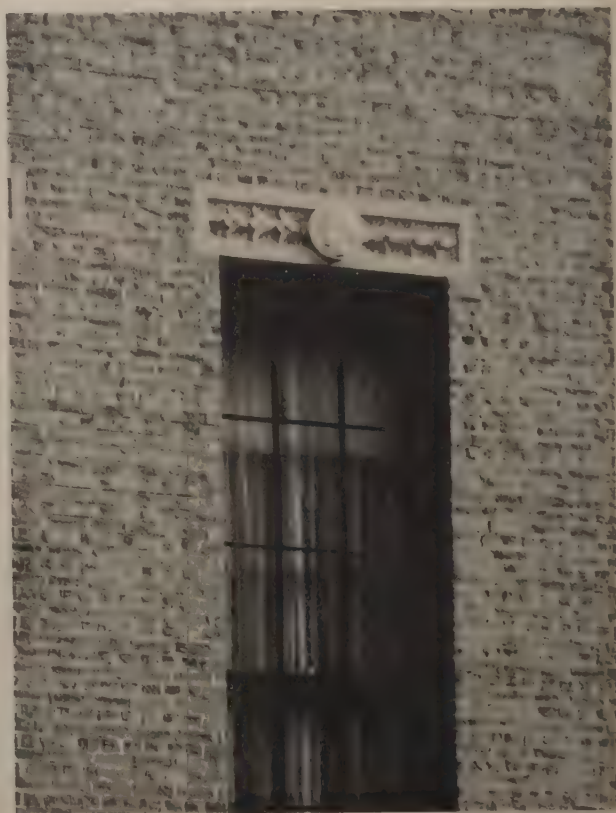
*Henry H. Saylor*

*House in Scarsdale, N. Y.*

*Aymar Embury II*





*Shreve & Lamb**Walker & Gillette**J. E. R. Carpenter**Delano & Aldrich*





*Cross & Cross*



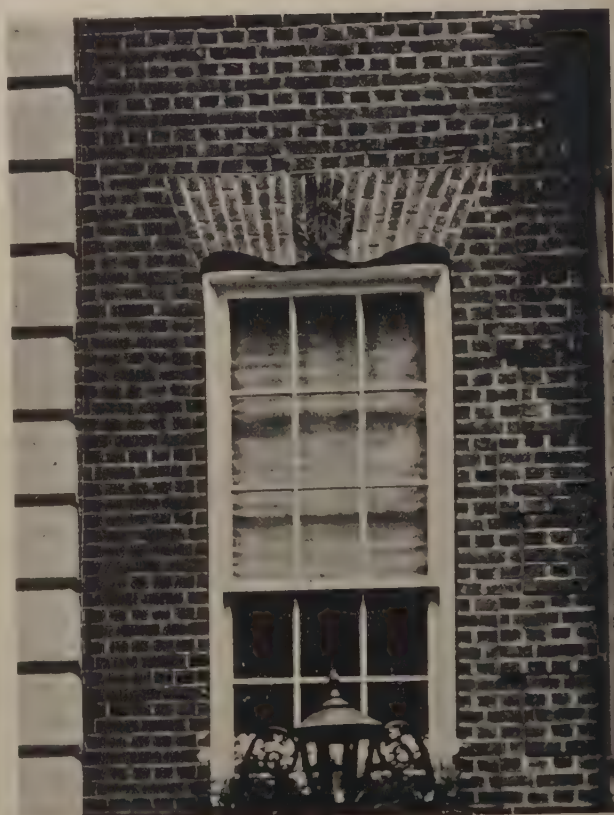
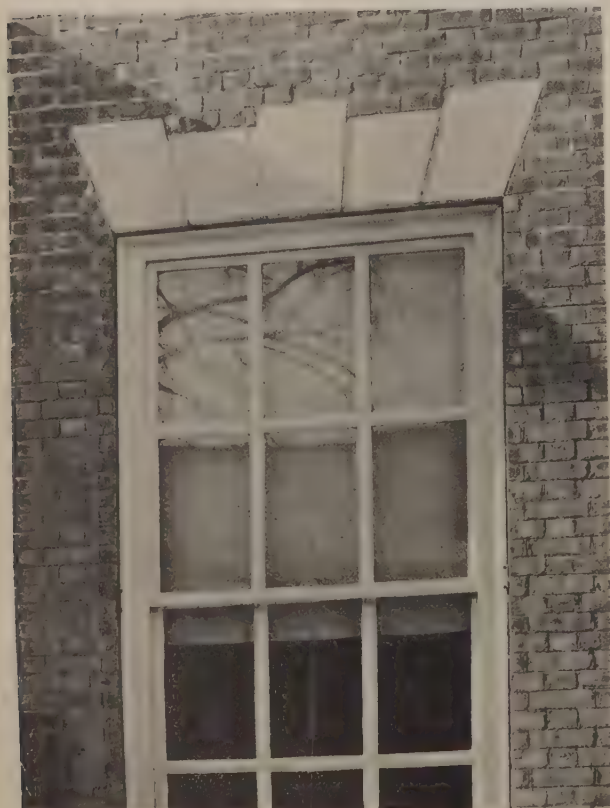
*Carrère & Hastings*

*Kilham, Hopkins & Greeley*

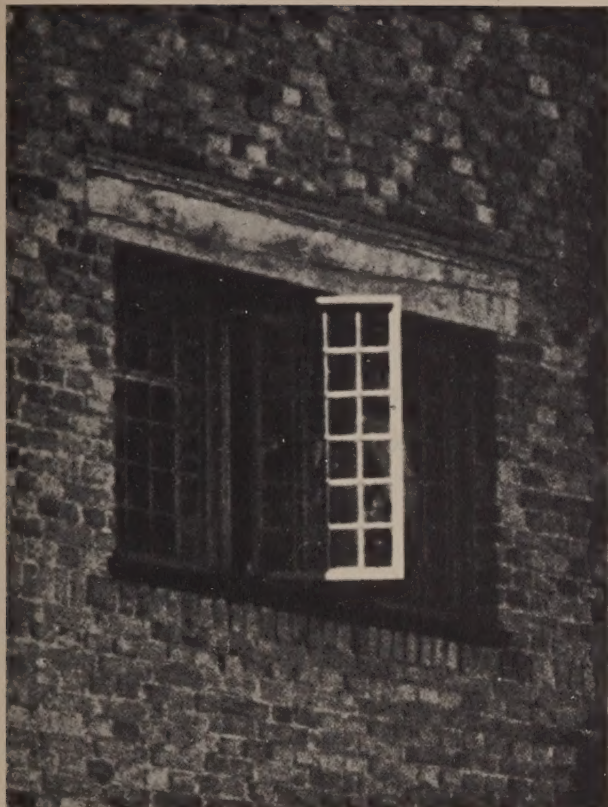
*Warren & Wetmore*





*Ralph H. Doane**Albert Kahn, Inc.**Gray & Lawrence**Cross & Cross*





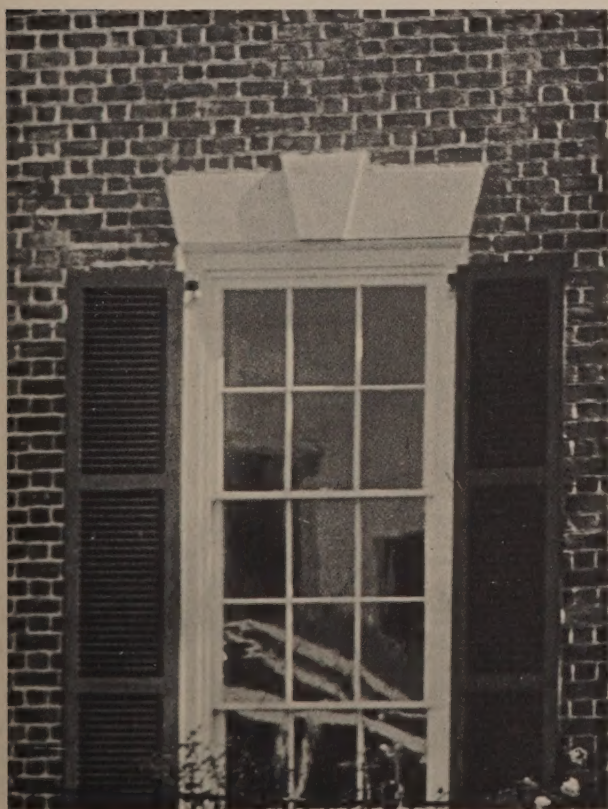
*Lewis Bowman*



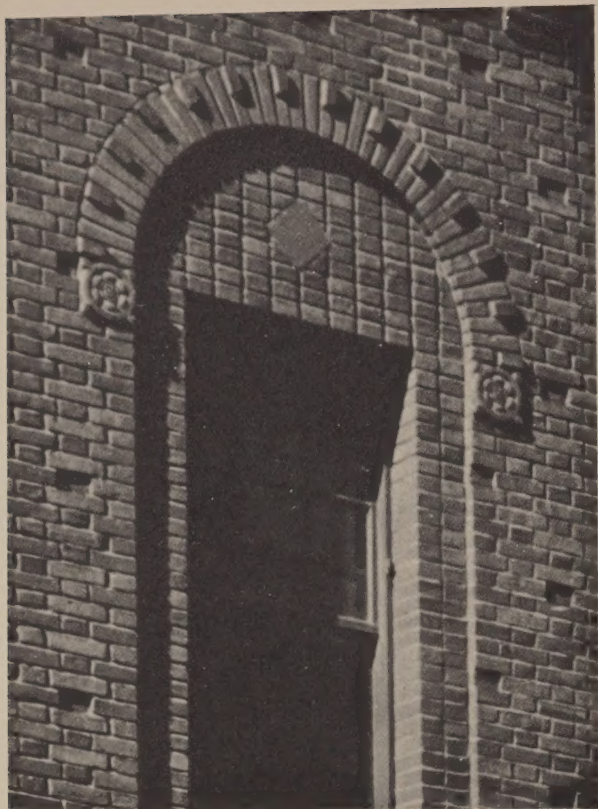
*T. Beverley Keim, Jr.*

*Thomas Jefferson*

*Morrell Smith*







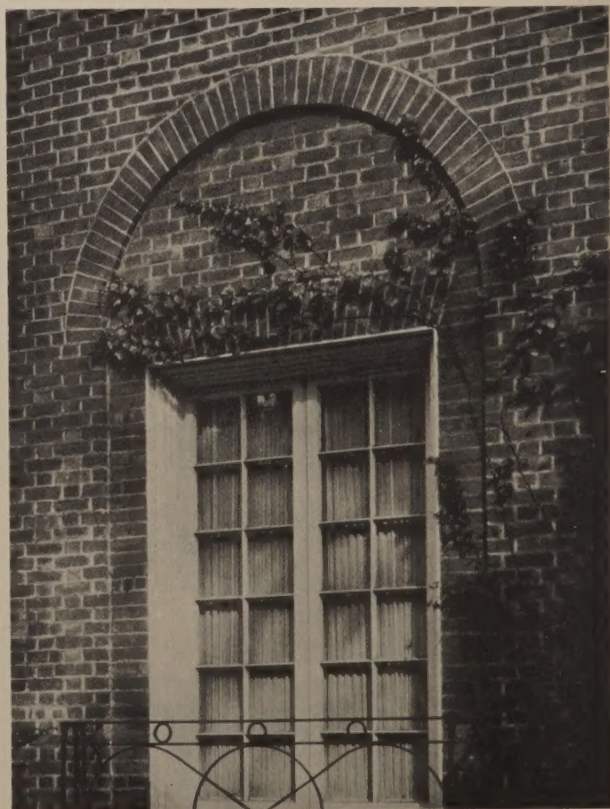
*McKenzie, Voorhees & Gmelin*



*Old house, Portsmouth, N. H.*

*McKim, Mead & White*

*Dwight James Baum*











MONTREUIL-SUR-MER  
FRANCE

MONTREUIL-SUR-MER, FRANCE

Original,  $7\frac{1}{2} \times 8\frac{1}{2}$  in.

*From the pencil drawing by  
Carl Loven*

« ARCHITECTURE »  
SEPTEMBER, 1934